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Racing Tips

By "The Turf"

RACE 1
Fearless Witness
Busted Straight
Liberty Diamond
Outsider—Jetfire.

RACE 2
Countess Delight
Jeep Hing
Poker Face
Outsider—Topper.

RACE 3
Anna
Ringwood
Strathpeffer
Outsider—Colin.

RACE 4
Skymaster
Bashful Beauty
High Speed
Outsider—Panda.

RACE 5
Top Hat
Shun Fung
Anyway
Outsider—Meteorologist.

RACE 6
Boom Town
Constant Star
Desert Knight
Outsider—Justice of Peace.

RACE 7
Mercury
Unicorn
Eye Witness
Outsider—Stirling Castle.

RACE 8
Prairie Moon
Acquisition
Huntmaster
Outsider—Boniface.

RACE 9
Desire
Autumn Leaf
Red Fox
Outsider—Hongkong Siutze.

RACE 10
Ringmer
Canadian Potato
Flying Jib
Outsider—The Tigress.

Burma Veterans' Reunion

London, May 26.—Six thousand veterans of Britain's 14th Army tonight joined their old commander, Field Marshal Sir William Slim, and Lord Mountbatten, wartime commander in Southeast Asia, at the Army's annual Burma Campaign reunion.

The reunion was held at the Royal Albert Hall. Lord Mountbatten asked the 14th Army veterans to stand in tribute to the war dead. Then he told the men he found it "a great thrill to recapture that indomitable spirit of SEAC which brought us through so many adversities during the war."—Reuter.

Russia Still Has Confidence In United Nations

TRYGVE LIE TALKS TO PRESS ON RECENT TRIP

Lake Success, May 26—Mr Trygve Lie, United Nations Secretary-General, declared today that he thought the Soviet Government still had confidence in the United Nations and wanted it to function properly.

Mr Lie was giving his first press conference here since his return from his "cold war" talks with Generalissimo Joseph Stalin, the British Prime Minister, Mr Clement Attlee, and the French Premier, M. Georges Bidault.

Mr Lie doggedly refused to reveal anything of the substance of his talks with the political leaders.

He was asked by an American correspondent: "When you were in Moscow, did you get the impression that the Soviet Union still has confidence in the United Nations and wants it to continue as a working organisation?"

"Yes," said Mr Lie, but he refused to say how the Soviets had demonstrated that they still had this confidence.

"That was the secret part of our conversations," he said.

The Secretary-General was closely questioned about the deadlock caused in the United Nations by the battle over Chinese representation.

ABOUT THE SAME

He said that the situation was "about the same" as it was when he left Lake Success a few weeks ago.

"But this question must be settled before the General Assembly," he added.

He admitted that no date had yet been set for a meeting of the Security Council on this issue but added; "I still think that this must be settled in June or at the latest in July."

Mr Lie refused to say anything about the talks he had in Moscow with the Ambassador from Communist China. He also declined to comment on whether the two or three months' delay in settling the Chinese deadlock had any connection with possible military action on the Chinese Nationalists' last stronghold of Formosa.

Other points made by Mr Lie during his press conference here were as follows:

1. He did not take any message from President Truman to Premier Stalin, nor bring any message back from Moscow to Washington.

2. He had left a number of memoranda with the various Governments along his route and expected that they would need two or three months to study them.

3. His trip was entirely "an exploring mission." He wanted to find out if the cold war was "just going on month after month, year after year, with no end but ultimate disaster."

4. His visits were not negotiations. They were "a succession of exchange of views and of ideas."

SERIOUS SITUATION

In a prepared statement read to the conference Mr Lie said, "The situation is a most serious one. The longer the present deadlock continues, the more serious it becomes. I have called this the year of decision both for the United Nations and for the future peace of the world.

"We must begin a new effort this year to bring the cold war to an end through the United Nations or we shall face the grave danger that the world will be set finally on the road that leads to a third world war," Mr Lie declared.—Reuter.

King's Bandaged Hand

Nothing Serious

London, May 26.—Buckingham Palace officials today declined to comment on the fact that the King had his right hand bandaged when he appeared at Epsom yesterday for the Oaks.

A spokesman of the Palace said: "We cannot tell you what is the matter with the hand, but it is nothing to worry about."

This was supported by the fact that the bandaged hand did not appear to trouble the King when he shook hands with stewards and other officials.

Queen Mary, who celebrated her 83rd birthday today, had a great reception from the public when she drove to Buckingham Palace for luncheon.—Reuter.

DISCUSSES DEFENCE

London, May 26.—The King tonight discussed defence problems with the Commonwealth Chiefs of Staff at Buckingham Palace. The King and Queen received 12 of the leading military figures in the Commonwealth, headed by the Chief of Britain's Imperial General Staff, Field Marshal Sir William Slim, and the Vice-Chief of the Imperial General Staff, Lieutenant - General N. C. D. Brownjohn.

The Chiefs of Staff had been meeting for top-secret "Exercise Horatius," called by Field Marshal Slim to study the shape defence should take in the next war—if it comes.

For three days about 200 top-ranking officers from Britain, the Dominions, the British Colonies, the United States of America and the Western Union countries had been listening at Camberley, 35 miles out of London, to lectures by the most eminent authorities on modern warfare.—Reuter.

ELECTION RUMOURS

London, May 26.—The Labour Government's announcement of the end of petrol rationing in Britain began a flood of rumours about the possibility of another General Election as early as July.

Opponents of Socialism — which holds only a slim majority in the House of Commons after February's election—linked the freeing of petrol with other recent concessions and predicted that the Government is out to create an atmosphere of "back to the good old times."

After the announcement that petrol was off ration, many Britons became hopeful, of other relaxations to come.

Motorists began a wild spending of their remaining coupons — valueless after tonight.—Reuter.

Princess Home Again



Princess Elizabeth (left), with Princess Margaret, who went down to meet her, and Sir John D'Albaic, pictured at London Airport on her arrival home from her visit to her husband, the Duke of Edinburgh, at Malta. (Central Press).

WOMAN PIRATE FIGHTING FOR NATIONALISTS

Taipeh, May 26.—China's famous woman pirate "two-gun" Huang Pa-mei, has arrived in Formosa to prepare the Nationalist counter-invasion of the mainland.

"Two-gun," who substitutes radios and military strategy for plank-walking and buried treasure, was a bit late for her United Press interview. She embarrassingly explained that her nose powdering took longer than expected.

She is the leader of 50,000 men, the queen of a 70-ship pirate fleet and is regarded as the scourge of the China coast.

"Two-gun," who is also a member of the Nationalist army, is unconcerned about the Formosa defences, which she believes impregnable.

"My job is to prepare next year's invasion counter-attacks," she explained. "My men are all over China gathering intelligence and planning sabotage. When I give the order, they'll join me in the invasion."

"Two-gun" is her nickname because of her ambidextrous ability to blow out a man's brain with either of her two 45's while leading a boarding party. She wears nothing, however, to identify her as a pirate queen who has probably killed more men in her 13 years of pirating than any woman in modern times. She looks like millions of other strong-armed peasant women, many of whom she has impersonated in escaping from the Japanese and Communists.

MOST FEARED

She started pirating in 1937 when, outraged at Japanese atrocities, she organised her neighbours in the Yangtze estuary and began her expedition against the Japanese, which made her the most hated and feared woman in China. She worked with American naval intelligence officers and the Office of Strategic Services during the war.

"Everyone in our band is treated as a brother or sister," she said. "It is a share and share alike deal, with equal treatment for all."

She has not the slightest doubt about the success of the counter-invasion.

She said: "The Chinese Communists were welcomed at first. Now they are hated. We will destroy them with the same infiltration and guerilla tactics we used against the Japanese, based on good intelligence. As for military intelligence—yes, without it armies grope blindly. I have the best intelligence system in China, know every move the Chinese Communists are making, where they are weakest, and when to attack them."—United Press.

WESTERLING IS TO BE DEPORTED

London, May 26.—Captain "Turco" Westerling, whose rebel troops captured the West Java town of Bandoeng for a brief period this year, will shortly be deported from Singapore, according to usually reliable sources here.

He recently completed a 40-day sentence there for illegal entry into Singapore—where he went seeking arms and support—and for assaulting an Indonesian cell-mate.

Since then the Singapore authorities have held him as a "dangerous character" under the Defence Regulations. One report today said that the Dutch Government had been informed of the Singapore Government's intention to send Westerling, a Dutch citizen, to Holland.

Another source said that the question whether Westerling would be deported to Holland or extradited to Indonesia, which has asked for his return, would be decided by the Singapore court. The hearing was expected next week, this report said.

It was also learned that immediately on arrival in Holland, Westerling would be arrested but this could not be confirmed in official quarters.

The Dutch Government, it was understood, had for some time been studying the legal position to see what, if any, criminal charges could be brought against Westerling.—Reuter.

NEW PROGRAMME FOR AID TO SOUTHEAST ASIA

Washington, May 26. — The Marshall Plan director, Mr Paul Hoffman, announced today the creation of a new Far East programme division to aid non-Communist countries of Southeast Asia, which he described as "one of the danger spots in the world where we have no time to lose."

Mr Hoffman named Mr Harlan Cleveland, formerly head of the China programme, to be director of the new division.

It was understood Marshall Plan officials intend to deal directly with non-Communist national governments in Southeast Asia, but in the case of the Vietnam Government of Indo-China, it will also consult French officials in Paris.

Mr Cleveland was reported to be in France now in this connection.

ECA officials said they did not know how much money would be available for the Southeast Asia programme. However, approximately US-$110,000,000 remains unspent from appropriations for China recovery aid, and some of this is being used for economic aid to Formosa, while other sums may be used in nearby countries.

Establishment of the Southeast Asia programme resulted from a special State Department survey headed by Mr Allen Griffin, former deputy chief of ECA's special mission to China.

The programme is being worked out by an Economic Co-operation Administration department. Mr Hoffman said the cost would be a "comparatively modest figure."

His announcement followed the Government's disclosure yesterday that it would also help French Indo-China economically.

Mr Hoffman said the Southeast Asia programme might be the forerunner of Point Four aid to economically-underdeveloped nations. Congress has authorised US$35,000,000 for such purposes.

ECA officials said the Southeast Asia plan would not follow the pattern of Marshall Plan aid to Europe. Mr Hoffman said general conditions there limited the type and amount of aid. He said aid would be limited to technical assistance, basic health measures and aid to agriculture. He added that long-range development would have to "await conditions of security" before being put into operation.—United Press.

Ministers See War In Jungle

Kuala Lumpur, May 26.—The War Minister, Mr John Strachey, and the Colonial Secretary, Mr James Griffiths, now visiting Malaya, will tomorrow drive through what security forces regard as one of the worst of the guerilla-infested jungle areas.

They will drive in a heavily-armed convoy with police and military patrols going ahead.

The two Ministers will wear green uniforms so that they will not be conspicuous among the troops.

For the first time in history the flag of the Malayan Federation was hoisted today over the Federal capital, in the presence of the Malay rulers and the two visiting British Ministers.

The flag, unanimously accepted by the Malayan Legislative Council at its last session, consist of horizonal stripes, alternately red and white, with a blue quarter on which a crescent and an 11-point star in yellow, signifying the nine Malayan States and the two settlements that constitute the Federation, are superimposed.—Reuter.

Chuter Ede Tipped

London, May 26.—The Home Secretary, Mr James Chuter Ede, is being tipped by London political quarters as a possible successor for the Foreign Secretaryship if indifferent health should compel Mr Ernest Bevin to resign.

Mr Chuter Ede is a Labour Party right-winger and on foreign policy is generally regarded as a "Bevinist."—Reuter.

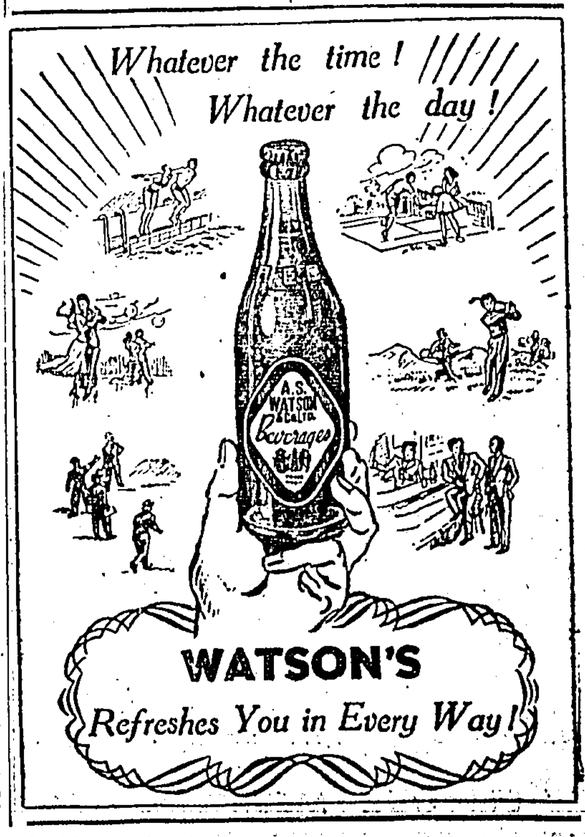
Whitsun Recess

London, May 26.—Parliament today adjourned for the Whitsun holiday. It will resume on June 13.—Reuter.

EDITORIAL

Integration Of Europe

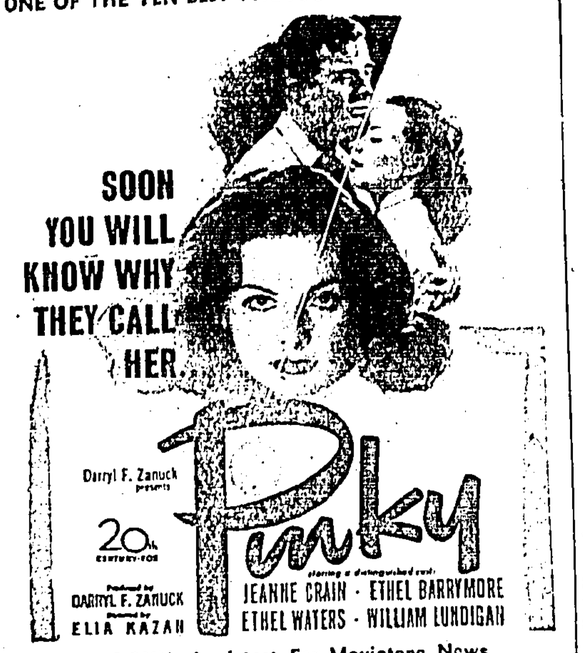
THINGS are beginning to move. The new British proposal urging direct discussions between France and Germany on the Schuman Plan, the merger of the coal and steel industries of Western Europe, will be warmly welcomed. It ranks as the first concrete step towards turning a brilliantly conceived idea into a positive gain for Europe and for peace. Whether Britain will herself actively participate, in the sense of completing the circle by throwing the parallel British industries into the pool, is far from decided. Before any commitment can be entered into, much ground needs to be explored, hence the suggestion that France and Germany work for a clear understanding, with British representatives on the side-lines, able subsequently to make recommendations to the Government. For obvious reasons, British inclusion in the scheme is not absolutely essential, although it may appear, on closer examination, to be advantageous. More important is the prospect of integrating vital industries in Germany, Belgium and France in such a way that it will end the age-long feud, and weld together the most productive area in Europe. The immense significance of the project, presuming agreement can be reached after expert study of all the issues involved, is that it will open the way for European federation, with Western Germany at least as an equal partner. The barrier to Communism will have been tremendously strengthened, well beyond the most optimistic expectation prior to the French initiative. It will be hailed as a notable contribution to European unity at the time of greatest need. Quite clearly, only if Western Europe can eliminate the front which divided it during the last war and the First World War, and to organise its resources and energies for common economic development and common defence, can it be expected to eradicate the dismal picture of the present day and snap its fingers at Soviet designs. The Schuman Plan has, in fact, that far-reaching implication, and it is highly encouraging that it has been hailed in Germany, as well as in Belgium. In Britain, the question of joining in remains open, but that angle will be studied in a sympathetic spirit, which may be taken as an assurance that the basic idea will be strenuously promoted. Indeed, half the battle may be regarded as over. The position already reached means, in effect, agreement in principle, and there is no misconception about its bearing on the international situation. Certainly, in Moscow there is no delusion. Violent Soviet attacks, both in the newspapers and over the radio, show that its import as a formidable obstacle to Soviet ambitions is thoroughly understood, if not appreciated. Speedy realisation, under whatever safeguards may be found proper, will change the European picture completely. For that reason, the Attlee Cabinet earns thanks for action instead of labouring under doubts about the wisdom or necessity of joining the pool. Time may be on the side of the Western Union, and if that should prove to be so, the merger can easily be more effective in its purpose than any military preparations.



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"ON OUR MERRY WAY"

• • • A SEAT IN THE STALLS • • •

Orson Welles Interprets "Macbeth"



One could go to see Orson Welles's "Macbeth" fully prepared for disappointment. Scottish history would be portrayed with an up-to-date American accent by genial buddies-in-armour. Or, worse, Macbeth would deviate far enough from Shakespeare to end up as a smiling Santa Claus.

Neither of these things happened. Whenever Orson Welles felt he could not prevent a twang from the New World, he somehow managed to disguise it as a burr....perhaps from the glens themselves.

At any rate we must thank him for the obvious voice-control resulting from his direction. Unfortunately, whether as Macbeth or as Orson Welles, he couldn't prevent that final outburst of Lady Macbeth who, despite the fact that she was only sleep-walking, gave a remarkably fine performance as an American schoolmarm tight for the first time.

Jeanette Nolan misfired altogether as Lady Macbeth. Her acting gave the impression that she was not sure whether she should be too weak to be forceful .... or too forceful to be weak. One or other of these roles would have done, but not both.

The rest of the cast was fair. After all we could have squirmed in our seats ..... Dilys Powell did when some hoary old warrior in "The Swordsman" referred to a clan war as a "quorl".

Always Welles

Orson Welles is always good because he's always Orson Welles. He must be one of the few actors one can forgive for not allowing his audience to forget who he is. As a director and as an actor he shows taste and restraint.

So many over-eager film-men would have out-Shakespeared Shakespeare. Which brings us to something feared but which never materialised ..... the film did follow the play. For some unaccountable reason film-producers choose a tragedy and then turn it into a comedy. In this case they have refrained from mucking about with Shakespeare.

The play, except for a few details, is very closely followed. It is a great pity that the cauldron scene in Act IV has been omitted. And how odd that this should be so when most stage productions are spoilt because this very scene is often overdone! Although one felt the "unknown power" of the witches, could they not have had a little more of that strength and grandeur that Shakespeare meant them to have?

The decor provided the right background. A few years ago we should probably have been shown palatial rooms glistening with crystal. The fact that Macbeth and his "fiend-like queen" lived in squalour and would have laughed at our ideas of any refinement in their era does not detract from the fascination of their story.

No Bagpipes

A few years ago, too, we should have been treated to bagpipes or a phantasia on "Loch Lomond" and other well-known Scottish airs. This would have followed right through the film and risen to great heights of melodrama at all the crucial moments.

Whom must we thank for Ibert's incidental music? Ibert himself, of course, in the first place. But one wonders if his music would have been accepted in time gone by. The composer, like the director, has fully realised that Macbeth goes back beyond history to the realms of Legend.

Occasionally he allows an incipient Scots flavour into his score—but never allows it to grow. His music keeps us in the mists that surround the ancient woods of Birnam.

In "Macbeth" Shakespeare has given us his own magic combined with the magic of ancient Scotland. But he has done it in such a subtle way that one is surprised to find it recognised.

Orson Welles, the director, has most definitely grasped this . . . but by adding his own touch of magic he has tended to over-sweeten the potion. Had he brought a little more reality into his direction we should never have been bored (as unfortunately we too often were).

"Macbeth" is definitely worth seeing: but only once. Most people would willingly sit through "Hamlet" or "Henry V" again. But with "Macbeth" . . . once is enough.

—M. la Fay.

"Macbeth," the week-end attraction at the Lee Theatre, is the sixth screen version of a play by Shakespeare that Hongkong cinema-goers have been treated to. It is an Orson Welles' effort, with Welles giving his interpretation of Macbeth and of the appropriate scenery that should go with Scottish pre-history.

Whatever else he has failed to do, Welles with his "Macbeth" has explored new possibilities in the adaptation of Shakespeare to the screen. The ideas he presents must meet with a mixed reception. His decor takes in all the elements in an unholy fury and those otherwise unacquainted with Bonnie Scotland might be led to the belief that it is—or was once—a land the sun never shines on.

Welles carefully picked his characters for "Macbeth" from the stage and the radio. They were not ill-chosen, but their interpretation of Shakespeare is a Wellesian one. They cannot be held responsible for what they portray. A blood-curdling atmosphere is laid on from the opening scene and the argument arises that Shakespeare would perhaps have preferred his witches more human.

As we progress with Welles from scene to scene and from one act to another all of the macabre is dragged up from the bottom of the cauldron and a 'snake pit' atmosphere reigns over all with an eerie grandeur.

"Macbeth" may be acted on a bare stage with the cast all in evening attire, or by an all-Negro or an all-Japanese cast. Welles prefers to call a spade a spade (or is it a Piet a Piet?). What he finally produces ranks as a great experiment. Those to whom Shakespeare or the interpretation of him are not subjects to be left to scholars of the classics would do themselves and Welles an injustice in missing the film.

THE REAL STAR OF THIS FILM IS THE THEME



Pinky (Jeanne Crain) and her grandmother (Ethel Waters) in a tense moment after Pinky comes back to her poor negro home.

"Pinky," showing today at the Roxy and Broadway Theatres, lays bare the colour problem. This is a vital theme, and it should prick most "whites" into an earnest examination of their attitudes towards coloured people, and make them ponder about what they would do if embroiled in a "colour" crisis.

Pinky (Jeanne Crain) is a negro girl, a nurse, who passes for white. She and a white doctor (William Lundigan) are in love, and the emotional whirpool quickens when she returns to her poor negro home and grandmother (Ethel Waters), and he follows and learns her secret.

It is a slow-moving film, but the provocative theme strengthens interest till the couple reach the crossroads, where compromise for either means an unhappy undertone.

The sullen resentment and flaring violence of the bulk of the white population portrayed makes one wonder if any theatre in America's South banned this film.

Jeanne Crain's performance is sensitive and realistic. She is scared and desperate till she finds pride. Ethel Waters is grand too, and Ethel Barrymore is the fourth of the film's stars as an imperious old lady.

But the real "star" of this film is the theme.

—SED.

'I WON'T STAR IN FLYNN FILM'



Lauren Bacall, actress wife of Humphrey Bogart, has been suspended by her studio, Warner Brothers, because she refused to accept a role opposite Errol Flynn in a picture titled "Rocky Mountain." The part was "of negligible importance," she said.

It is her sixth suspension. Since she joined Warner Brothers in 1946 Miss Bacall has made seven films.

She was suspended recently for refusing to accept a part in the film "Storm Warning."

—(London Express Service)

Well-scrubbed women are sooner wed

SAYS BETSY DRAKE

A girl with the "well-scrubbed look" is far more interesting to men than a "painted lady," says Betsy Drake, who represents the truth of her own statement.

Betsy, who has the well-washed appearance of a healthy girl, recently so interested Cary Grant that he claimed her for his bride.

"If there's anything that makes a man lose interest," says Betsy, "it's too much makeup. It makes a woman look artificial.

"That doesn't mean I'm against cosmetics, which when judiciously applied actually enhance a woman's natural charms. But it's got to be used sensibly.

THE 1950 FACE

"I see where some New York fashion experts have introduced what they call 'the 1950 face,' which seems to consist of heavy black lines around the eyes, and a cupid's-bow mouth with two shades of lipstick.

"Good heavens! A man thinks twice now before kissing lips all smeared with goo. How will he feel when he gets within kissing distance of two-tone jobs? My guess is that he'll reach for a cigarette instead."

Betsy thinks the well-scrubbed look is positively the best one.

"Keeping your face clean and nice," she declared, makes you look so fresh and natural that men think they've discovered a new kind of woman.

"And when a man thinks he got a new kind of woman, he makes an old-fashioned decision. He marries her."

'Villains' can be nice to their mother-in-law

Not the least of Cinemaland's strange characters is Steve Cochran, Warner Bros. star. He's tall, and dark, and handsome, and wavy-haired, and heart-throbbish to women, but, he specialises in villainy.

Fans will recall him as the guy who tried to steal James Cagney's gal, Virginia Mayo, in "White Heat," and got shot in the back, through a door, for his efforts.

He's Joan Crawford's menacing lover in the recently completed drama, "The Victim," and the way he treats lovely Ginger Rogers in the currently filming "Storm Warning," will have to be seen to be believed.

In private life, and completely contrary, he's artistically inclined, paints in oils, and bears nobody any malice at all.

Presently, for example, he's doing a portrait of his ex-mother-in-law.

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At 2.30, 5.15, 7.20 & 9.30 P.M.



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A Hunted Man! . . . A Love Hunted Woman! Caught! . . . with every kiss more Reckless . . . every moment more dangerous than the last!



SPECIAL MORNING SHOW TO-MORROW AT 12.30
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For Two Hours, the Screen is Filled with Glorious Music....Tempestuous Romance....Exciting Adventure!



TO-MORROW: "A COMMON SOLDIER"
Dialogue in Mandarin * An U.S.S.R. Picture

YOUR RADIO LISTENING FOR NEXT WEEK IN DETAIL—A "TELEGRAPH" FEATURE

Derby Commentary To Be Relayed By Radio Hongkong

A running commentary on the premier race classic of the English turf, the Derby, will be relayed by Radio Hongkong from 11.15 p.m. tonight. The commentator from the granstand at Epsom will be Raymond Glendinning with Claude Harrison as race reader. Before the start of the race, Frank More O'Farrell will give the latest news on the runners and riders.

Tomorrow night, from 10.30 p.m., there will be a talk by J. B. Priestley on a journey across England, entitled "From Bicker to Blue Anchor."

Musical programme highlights this week are an abridged version of the light opera by Lionel Monckton and Edward Talbot, "The Arcadians", on Wednesday from 9.11 p.m. and a Studio Concert on Friday from 8.10 p.m. by Caroline Ho (piano) and Gallant Sun (mezzo soprano).

Tonight

12.15 STUDIO: MORNING PRAYERS.
12.30 Hongkong Calling—Daily Programme Summary.
12.32 MANTOVANI AND HIS ORCHESTRA. Kenny Baker (Vocal).
1.00 STUDIO: FRED CARPIO QUARTET.
1.15 NEWS, WEATHER REPORT AND ANNOUNCEMENTS.
1.25 Interlude.
1.30 ORCHESTRAL SELECTIONS. FORCES' PROGRAMMES.
2.00 "ITMA."
2.30 STUDIO: AMERICAN PATROL." A Programme of Record Characters introduced by Lionel Box.
3.00 STUDIO: HOSPITAL REQUESTS. Presented by Linda Cater.
4.00 LIGHT ORCHESTRAL SELECTIONS.
4.30 STUDIO: "FORCES' CHOICE." Presented by Ian Routledge.
5.00 STUDIO: "UNIT REQUESTS." 42 Royal Marine Commando. Presented by Linda Cater.
5.58 Hongkong Calling—Programme Summary.
6.00 "ADVENTURES OF RICHARD HANNAY" (LONDON RELAY). By John Buchan. No. 9: "Mr Ivery Reveals Himself."
6.30 STUDIO: "ANTHOLOGY OF THE BLUES." Compiled and Presented by Graham Saxby and Stuart Mackenzie.
7.00 "TIME FOR MUSIC." The BBC Midland Light Orchestra, conducted by Gilbert Vinter.
Shamus O'Brien—Overture—Two Irish Tone Sketches—The Fair Day (Irish Symphony)—Air from Country Derry—Songs of the Irish.
7.30 "VARIETY BANDBOX." From the Camberwell Palace, London.
With The London Banjo Club, Avril Angers; Denis Martin; Flotsam; Reg Dixon; Billy Ternent and His Orchestra; Compere: Bruch Whyndham.
8.00 WORLD NEWS AND NEWS ANALYSIS. (LONDON RELAY).
8.15 "SATURDAY ROUND-UP."
8.30 LONDON STUDIO CONCERT. The Westminster Orchestra conducted by Denis Wright.
The two blind men of Toledo—Overture—(Mehul); Three Dream Dances (Coleridge Taylor); Rosamunde—Overture (Schubert).
9.00 "FROM THE EDITORIALS." (LONDON RELAY).
9.10 WEATHER REPORT.
9.11 SPORTS RESULTS.
9.15 "CANTERBURY TALES." Chaucer's Poem adapted for broadcasting by Nevill Coghill. No. 13: "The Franklin's Tale."
10.00 "CABARET" AND DANCE MUSIC.
Sugarfoot stomp (Armstrong)—Joe Daniels and His Hot Shots; Peggy Dear—Foxtrot (Lymen)—Eddy Howard and His Orchestra; Vocal: Eddy Howard & Trio; The Lizard—Samba (Wilson)—Victor Silvester's Strings for Dancing; Sentimental Journey (Homer)—Ella Fitzgerald Vocal. Long Long ago—Foxtrot (Hart)—Vocal: Norman Patrick; Best of all—Foxtrot (Dewar)—Geraldo and His Orchestra; Vocal: Eve Boswell; The White Dove (from "Rogue Song"—Lehar)—Frederick Ferrari, Vocal; Waltz down the Aisle—Waltz (Cole Porter)—Vocal: Don Reid; Begin the Beguine—Rumba (Cole Porter)—Vocal: Don Reid—Xavier Cugat and His Waldorf Astoria Hotel Orch; You are my sunshine (Mitchell)—Tex Ritter and the Dinning Sisters; Vocal: Group. It's only a paper moon—Swing (Arlen)—John Kirby & His Orchestra; Church Bells on Sunday morning—Slow Foxtrot (Fain)—Paul Adam and His Mayfair Orch. Vocal: Rita Williams; I'm always chasing rainbows (Carroll)—Judy Garland. Vocal: Mickey—Foxtrot (Williams)—Ted Weems and His Orchestra; Vocal: Bob Edwards. Whistling: Elmo Tanner; I may be wrong (Sullivan)—John Kirby and His Orchestra; You're a lucky guy—Foxtrot (Chaplin)—Louis Armstrong (Vocal) and His Orchestra; Oh By Jingo (Von Tilzer)—Danny Kaye with Male Quartet; If I could be with you (Johnson). Foxtrot—Art Kassel's Orchestra; Rumba Cocktail (Kosarin)—Jose Morand and His Orchestra; I never knew Angels told lies—Waltz (Arden)—Billy Thorburn's The Organ, Dance Band and Me. (Vocal) Harry Kaye.
11.00 RADIO NEWSREEL. (LONDON RELAY).
11.15 "THE DERBY" (LONDON RELAY). Commentary by Raymond Glendenning, assisted by Claude Harrison as Race Reader. Before the start Frank More O'Farrell gives latest News of the Riders and Runners. From the Grandstand, Epsom.
11.43 GOD SAVE THE KING. Close Down.

Sunday

10.00 a.m. HONGKONG CALLING—PROGRAMME SUMMARY.
10.02 SATURDAY'S SPORTS RESULTS.
10.05 ALBERT SANDLER AND HIS ORCHESTRA. Guest Artist: Gustaf Torrestad.
The Wedding of the Rose (Jessel)—Albert Sandler & His Orch; Night and Day (Cole Porter)—Gustaf Torrestad with Chorus; Ghosts of Old Vienna (Green)—Albert Sandler Trio; La Mer (Trenet)—Gustaf Torrestad (In French); Valse Romantique (Byfield)—Albert Sandler & His Orchestra; Belle Dame (Durand)—Gustaf Torrestad (In French); The Tinder Box Selection (Christiansen) — Albert Sandler & His Orch.
10.30 NEW CONCERT ORCHESTRA.
The Windjammer—Overture (Ansell); The Runaway Rockinghorse (White); Les Sylphides (Cissans); From San Domingo (Benjamin); Caribbean Dance; Rhapsody in the Sun (De Nys and Hackforth.)
11.00 SERVICE FROM THE STUDIO. Conducted by Lieut-Colonel Waller, S.A.
11.45 ORGAN INTERLUDE. Now Thank We All Our God (Elert)—Dr G. Thalben Ball.
11.49 A BOUQUET OF SPANISH SONGS. Frenesi (Dominguez) — Carlos Ramirez; Medley—Intro: Perjura—Lolita — La Paloma; La Partida—El Relicario—Ay, Ay, Ay—Sevillian Serenaders.
12.00 STUDIO: "SPORTS TIME." By Bill Phillips.
12.30 p.m. HONGKONG CALLING—PROGRAMME SUMMARY.
12.32 VIENNESE WALTZ ORCHESTRA. Narcissus (Nevin); Count of Luxemburg (Lehar); Naila (Delibes).
12.45 RECENT POPULAR RELEASES. Jazz Band Parade (Daniels)—Joe Daniels and His Hot Shots; Down in the Glen (Connor)—Denis Martin (Vocal); Careless Hands (Sigman); I'm not going home (Baker)—The Four Troubadors, with Piano accomp; Our Love Story—Beguine (Harrison); Scottish Samba (Reme)—Roberto Inglez and His Orchestra; Always true to you in my fashion (Cole Porter); Bianca (Cole Porter) (from "Kiss Me Kate")—Page Cavanaugh Trio; On the Painted Desert (Simon)—Vocal: Audrey Young; Mississippi Mud (Barris)—Vocal: Gordon Polk—Tommy Dorsey and His Orchestra.
1.15 NEWS, WEATHER REPORT AND ANNOUNCEMENTS.
1.25 Interlude. Tin Pan Alley Medley—Ivor Moreton and Dave Kaye on Two Pianos.
1.30 "AFTERNOON CONCERT." Son and Stranger—Overture (Mendelssohn)—Bournemouth Municipal Orch, conducted by Rudolf Schwarz; Go Lovely Rose (Quilter)—Robert Irwin (Vocal) with Piano Accomp; The Garden Where the Praties grow (Liddle) — Robert Irwin, with Piano accom. by Gerald Moore; Emmerich Kalman Suite; Intro: Gypsy Princess — Countess Maritza—The Tonhalle Orchestra, Zurich.
FORCES' PROGRAMMES.
2.00 "TAKE IT FROM HERE" (LONDON RELAY). With Joy Nichols, Dick Bentley and Jimmy Edwards.
2.30 STUDIO: JAZZ HALF HOUR. Introduced by Scott McConnell.
3.00 STUDIO: HOSPITAL REQUESTS. Presented by Pamela Young.
4.00 MONIA LITER AND HIS ORCHESTRA.
4.10 STUDIO: A SHORT STORY. "A PAIR OF CRUTCHES." Written and read by W. H. Marriot.
4.30 STUDIO: "TWO'S COMPANY."
4.45 "SERENADERS."
5.00 "HOME REQUESTS."
6.00 Hongkong Calling—Programme Summary.
6.02 STUDIO: SERVICES' EVENSONG. Conducted by the Rev. Wynne, RAF
6.30 THE MELACHRINO STRINGS. Dorothy Squires and Phil Reggan (Vocal).
Cascade of Stars (Maderna); Mattinata "Tis the Day" (Leoncavallo)—The Melachrino Strings; Under the Willow Tree (Reid)—Dorothy Squires; Theme Waltz (from Film, "Dark Secret" — Melachrino) — Melachrino Strings; To call you my own (Merrick)—Phil Reggan with Chorus; Portrait of a Lady (Melachrino) — The Melachrino Strings; Muchacha — Phil Ragger with Chorus; Fascination (Marchetti)—The Melachrino Strings; Dreams of Yesterday (Heatherton) Dorothy Squires; Campana A sera (Billi)—The Melachrino Strings.
7.00 "WE SING FOR YOU." Helen Jepson (Soprano) and Lawrence Tibbett (Baritone).
De Glory Road (Wolfe)—Lawrence Tibbett, with Piano accomp. by Stuart Wille; Lullaby (from "Porgy and Bess" — Gershwin) — Helen Jepson; Myself when young (from "In a Persian Garden"—Lehmann)—Lawrence Tibbett with Orch; Bess, you is my woman now (from "Porgy and Bess"—Gershwin)—Helen Jepson and Lawrence Tibbett.
7.15 WEEKLY NEWSLETTER (LONDON RELAY).
7.30 DINNER MUSIC. Curtain Call (Watters) Sports March—Royal Artillery Orchestra; Cascade (Curzon); At dawning (Cadman)—The New Concert Orchestra; Dance of the Three Blind Mice (Thorne); Bargain Basement (Watters)—The New Concert Orchestra; Sylvan Scenes — Suite (Percy Fletcher); In beauty's bower; Sylvia dances; The Pool of Narcissus; Cupid's Carnival—London Palladium Orch; Pasobolero (Spanish Dance) (M. Michaeloff)—The London Promenade Orch., conducted by Walter Collins.
8.00 WORLD NEWS AND NEWS ANALYSIS (LONDON RELAY).
8.15 STUDIO: "LOOKING AHEAD." A Review of the Week's Programmes.
8.30 "MARY LOVELACE." A Dramatisation of Anthony Trollope's Novel, "Is He Popenjoy." Episode 7: "Mary Is Very Ill-Used."
9.00 "FROM THE EDITORIALS" (LONDON RELAY).
9.10 WEATHER REPORT.
9.11 Interlude. Dream Waltz (Foulds)—London Promenade Orch.
9.15 SYMPHONY CONCERT. Organ Concerto No. 2 in B Flat (Handel) Op 4, No. 2—Dr G. D. Cunningham (Organ) and the City of Birmingham Orch, conducted by George Weldon; Ballade for Piano and Orchestra Op 19 (Gabriel Faure)—Kathleen Long (Piano) and the National Symphony Orch; Fantastic Symphony, Op 14 (Episode in the Life of an artist) (Berlin)—The Concertgebouw Orchestra of Amsterdam, conducted by Eduard Van Beinum.
10.30 "FROM BICKER TO BLUE ANCHOR." No. 1. Talk by J. B. Priestley. Interlude: Red River Jig (Benjamin)—New Concert Orch.
10.45 LUTON GIRLS CHOIR. The Holy Child (Easthope Martin—With Orchestra & Organ; Dream of Olwen (Williams); Barcarolle (from "Tales of Hoffman"—Offenbach); Your Prayers are asked (Haydn Wood); I heard a Robin singing (Leonard). Interlude: In my heart (Misraki) Georges Tzipine—Violin.
11.00 RADIO NEWSREEL (LONDON RELAY).
11.15 WEATHER REPORT.
11.16 EPILOGUE. GOD SAVE THE KING.
11.30 CLOSE DOWN.

Monday

7.58 a.m. HONGKONG CALLING—PROGRAMME SUMMARY.
8.00 WORLD NEWS (LONDON RELAY).
8.10 "MORNING MELODY." March of the Little Leaden Soldiers (Pierne)—Regal Orchestra; Waltz of the Violins (Wilson)—Victor Silvester's Strings; Singing my way back home (from "Singing Guns"—Moore) — Vaughan Monroe and His Orchestra. Vocal: Vaughan Monroe and the Moon Maids; What do I have to do (Miller)—Felix King, His Piano & Orch; Mule Train (Lange)—Vaughan Monroe (Vocal) and His Orch with the Moon Men; Tango Medley; Intro: Tango Melodique; Arana de la Noche; Tango de Roses—Mantovani & His Orch, with Vocal; Running off the rails (Richardson)—Philip Green and His Orch; Bouquet of Roses (Hilliard) — Dick Haymes (Vocal); Moonlight Bay (Madden)—The Four Mills Brothers; Blue Mantilla (Manilla)—Mantovani and His Orch; Hold me just a little closer dear (Connor)—Anne Shelton; A Sweet Irish Sweetheart of Mine (Lawrence) — Phil Regan; Gershwin Medley; Intro: Wait a bit, Susie; I'll build a stairway to Paradise; I man I love; I got rhythm—Renara at the Piano; You belong to my heart (Lora)—Charlie Spivak (Vocal) & Orch; Dixieland—Selection — Debroy Somers Band. Vocal: Dan Donovan.
9.00 ROBERTO INGLEZ AND HIS ORCHESTRA. Peanut Vendor (Simons); Again—Beguine (Newman); The Whistle Samba (de Almeida); Almost like being in love—Beguine (Lowe); The Tourist Trade (Styne)—With Vocal Quartet.
9.15 VOCAL GEMS FROM POPULAR LIGHT OPERAS. The Blue Mazurka (Lehar)—Light Opera Company; Bitter Sweet (Noel Coward) — Columbia Light Opera Company; The Maid of the Mountains (Fraser-Simson)—Light Opera Company; White Horse Inn (Benatzky)—Columbia Light Opera Company.
9.45 ANDRE KOSTELANETZ AND HIS ORCHESTRA. The Music of Jerome Kern; Why do I love you; You are love; Ol Man River; Smoke gets in your eyes; Yesterdays; Manhattan Serenade (Altr); Chant of the Weed (Redman) with Vocal; Blues in the night (Arlen); My heart stood still (Rodgers); Yira Yira—Tango (Descepolo); Lover (Rodgers).
10.15 JAZZ CLASSICS. Keep smiling at trouble (De Sylva)—Bud Freeman & His Windy City Five; Feather Bed Lament (Feather)—Joe Marsala & His Delta Six; Pardon me pretty Baby (Meskill)—Benny Carter's International Orch. with Coleman Hawkins; Squeeze me (Williams) — Mildred Bailey (Vocal) and Her Alley Cats; Blue Interlude (Kurtz)—The Chocolate Dandies.
10.30 "STRINGTIME WITH GERALDO." With Lawrence Ryder and Geraldo with the String Choir. Garden in the rain; The English Rose; April in Paris; My lodgings in the cold, cold ground; I know of two bright eyes; The Gypsy warned Me.
11.00 A MORNING CONCERT. A London Overture (John Ireland)—Liverpool Philharmonic Orchestra, conducted by Sir Malcolm Sargent; Concerto No. 2 in D Minor (Wieniawski); 1st movement: Allegro moderato; 2nd movement: Romance (Andante non troppo); 3rd movement: Allego con fuoco—Cadenza; Allegro moderato (a la Zingara)—Jascha Heifetz (Violin) and the London Philharmonic Orch, conducted by Sir John Barbirolli; La Boutique Fantasque (Rossini-Respighi) — London Philharmonic Orch, conducted by Eugene Goossens.
12. POPULAR VARIETY. Jingle of the Jungle (Hoffman)—Louis Levy & His Orchestra, with Vocal; Room full of roses (Spencer)—Swing and Sway with Sammy Kaye. Vocal: Don Cornell and the Kaydets; Hold me (Schuster)—Peggy Lee (Vocal); On a Little Spanish Ferry (Camen) — Leo Lawrence (Vocal) with Stanley Black & Orch; Caravan (Ellington)—Bunny Berigan & His Orch; You belong to my heart (Gilbert)—Frances Langford, Vocal; Sweet Savannah Sue (Brooks) — Louis Armstrong and His Orchestra; Say something sweet to your sweetheart (Brodsky)—Anne Shelton and Sam Browne, with the Keynotes; The Cry of the Wild Goose (Gilkyson)—Frankie Laine, with Orch; Country Gardens (Traditional)—Barclay Ellen and His Orchestra.
12.30 p.m. HONGKONG CALLING—PROGRAMME SUMMARY.
12.32 TED HEATH AND HIS MUSIC. Song of the Vagabonds (Friml); Swanee River (Foster); The touch of your lips (Noble)—Featuring Jacky Armstrong, Trombone; Pagan Love Song (Brown).
12.45 "HEATHER MIXTURE." A Variety Programme From Scotland. With Sydney Shaw, Jean Kennedy, The Mansfield Singers, BBC Scottish Variety Orchestra, conducted by Bert Dudman, introduced by Alistair MacIntyre.
1.15 NEWS, WEATHER REPORT AND ANNOUNCEMENTS.
1.25 Interlude. Where the Rainbow Ends (Quilter)—Sidney Torch at the Organ.
1.33 "TIME FOR MUSIC." The BBC Midland Light Orchestra, conducted by Gilbert Vinter. The Boulevardier; Humpty Dumpty; Londonderry Air; Ourselves when young—March "Hyde Park"; At the Dance (Summer Days).
2.00 OPERATIC ARIAS. On her my treasure (Dalla, Sua pace (from "Don Giovanni" Mozart)—Aksel Schiotz, Tenor; O Don Fatale (from "Don Carlos"—Verdi)—Marian Anderson, Contralto; Spirit so fair (Spirit gentil) (from "La Favourita"—Donizetti)—Tano Ferendinos, (Tenor); Tatiana's Letter Song (from "Eugen Onegin" — Tchaikowsky) — Loulja Welitsch (Soprano), and the Philharmonia Orch, conducted by Walter Susskind; Patter Song (from "Ruslan and Ludmilla"—Glinka) — Theodore Challapine (Bass).
2.30 PAUL WESTON AND HIS ORCHESTRA. La Raspa (Traditional); Poor Butterfly (Hubbelt); The Hot Canary (Nero); Bop went the Strings (Weston); Swedish Rhapsody (Wildman).
2.45 "A HOLIDAY IN HAWAII." Hawaiian War Chant — Dan Kalauawa Stewart and His Orchestra; Luau Hula; Palms of Paradise (Hollander)—Johnny Kaonohi Pineapple and His Native Islanders; Ula No Weo; Na Lei O Hawaii (Song of the Islands)—Dan Kalauawa Stewart and His Islanders.
3.00 BRITISH CONCERT HALL. Liverpool Philharmonic Orchestra, conducted and Presented by Sir Malcolm Sargent. Symphony No. 100 in G (Military) (Haydn); Nursery Suite (Elgar); Capriccio Espagnol (Rimsky-Korsakov).
4.00 "VARIETY BANDBOX." From the Kilburn Empire, London. With The Three Monarchs, Alan Olive, Percy Edwards, Ronnie Ronaldo, Frankie Howard, Billy Ternent and His Orchestra; Compere: Philip Slessor.
4.30 ALBERT SANDLER AND HIS ORCHESTRA WITH OLIVE GROVES (SOPRANO). Doina Voda (Roumanian Gypsy Dance) (de Maurizi); Around the Danube (Paraphrase on "Waves of the Danube"—Charrosin); An Old Violin (Fisher)—With Olive Groves; My Dream Memory (Levant); Looking for you (Sanderson)—With Olive Groves; Hvorfor?—Give me your heart (Gade); Illusions—Zigeuner, Romance (Gade); Selection of Haydn Wood's Songs; Intro: Fleurette; I shall never forget; Silver clouds; It is only a tiny garden; Love's garden of Roses; When the Daisy Opens Her Eyes; I love your eyes of grey; Roses of Picardy.
5.00 SPECIAL FEATURE FOR THE CHILDREN: "RUMPERSTILTSKIN." Based on Grimm's Fairy Story and Other Versions. Script and production by Frances Dillon. (The programme received the Second Award for the Italia Prize, 1949).
6.00 Hongkong Calling—Programme Summary.
6.02 LONDON STUDIO MELODIES. The Melachrino Orchestra, conducted by George Melachrino with Lizbeth Webb (Soprano).
6.30 STUDIO: PORTUGUESE HALF HOUR.
7.00 THE RICHARD TAUBER PROGRAMME. With Richard Tauber, the Melachrino Orchestra and Guest Artist Alfredo Campoli.
7.30 STUDIO: "OFF THE RECORD." Presented by Ronnie Gibbons.
8.00 WORLD NEWS AND NEWS ANALYSIS (LONDON RELAY).
8.15 STUDIO: "I LIKE WHAT I LIKE." Presented by Tom Hill.
8.45 STUDIO: LINDA CATER "TALKS ON FILMS."
9.00 "FROM THE EDITORIALS" (LONDON RELAY).
9.10 WEATHER REPORT.
9.11 "CONCERTO." Piano Concerto No. 1 in B Flat Minor, Op 23 (Tchaikowsky). 1st movement: Allegro non troppo e molto maestoso — Allegro con spirito; 2nd movement: Andantino simplice — Prestissimo — Tempo 1; 3rd movement: Allegro con fuoco—Vladimir Horowitz (Piano) with Arturo Toscanini and the NBC Symphony Orchestra.
9.45 "SCOTLAND YARD." A Dramatised Programme on the Work of Scotland Yard. No. 5: "Thieves on Wheels."
10.15 LATIN AMERICAN MUSIC. Perequito (Guitar)—Don Alfredo and His Pan-American Orch; Lorita Real (Quiroga) — Juanita Reina (Vocal); Sin San Sore (Gonzales)—Don Alfredo & His Latin-American Orch; El Desterrado (Parra)—Jorge Negrete (Vocal); Ba-Tu-Ca-Da (Brazilian Rhythm) (Alfonso)—Camillo Lentini and His Latin-American Orch.
10.30 "AT THE BALLET." Comus—Ballet Suite (Purcell)—Arranged Constant Lambert—The Halle Orchestra, conducted by Constant Lambert.
10.45 DANCE TO VAUGHAN MONROE AND HIS ORCHESTRA. Dardanella (Black); The Maharajah of Magador — Foxtrot—Vocal; Ziggy Talent; There I've said it again (Foxtrot) (Mann)—Vocal; Vaughan Monroe and the Norton Sisters (Noble); The very thought of you; My Isle of Golden Dreams—Waltz (Blaufuss) — Vocal: Vaughan Monore.
11.00 RADIO NEWSREEL (LONDON RELAY).
11.15 "GOODNIGHT MUSIC." Les Prelude—Symphonic Poem No. 3 (Liszt)—Felix Weingartner conducting the London Symphony Orchestra. GOD SAVE THE KING.
11.30 CLOSE DOWN.

Tuesday

12.10 BROADCAST FOR SCHOOLS. "I Was There." "We Fought for Freedom."
12.30 Hongkong Calling—Daily Programme Summary.
12.32 POPULAR VARIETY WITH EDDIE LE MAR (PIANO) AND ORCHESTRA. Doris Day and Buddy Clark (Vocal).
1.00 ROBERT RENARD AND HIS DANCE ORCHESTRA.
1.15 NEWS, WEATHER REPORT AND ANNOUNCEMENTS.
1.25 Interlude.
1.30 LONDON STUDIO MELODIES. The Melachrino Orchestra with Rita Williams and Eric Whitley.
2.00 Close Down.
6.00 Hongkong Calling—Programme Summary.
6.02 GRAND SYMPHONY ORCHESTRA. Rendezvous in Vienna—Overture (Fischer); South of the Alps; In a Mediterranean Coast Town (Fischer); Grand Viennese Opera Potpourri (Arr Robrecht); Tales of Hoffmann (Offenbach); Entr'acte and Minuet—Barcarolle.
6.20 ORGAN SOLO BY G. D. CUNNINGHAM. Fantasia and Fugue in G Minor (Bach).
6.30 STUDIO: CANTONESE BY RADIO. Given by Miss Lee Wai-lan and Mr S. K. Lee.
6.50 MANTOVANI AND HIS ORCHESTRA. Val Merral & Peggy Brooks (Vocal). Kisses in the Dark (De Michell); Kashmiri Song (Woodford-Finden); Carissima (from "Carissima"—May)—Val Merrall & Peggy Brooks with Mantovani & His Orchestra; In Waltz Time (Mantovani); Two in a gondola (from "Carissima"—May)—Val Merrall & Peggy Brooks with Mantovani & His Orch; Dance of the Spanish Onion (Ross); The Alamein Concerto (Arlen)—Solo Pianist, Monia Liter, with Mantovani & His Orch.
7.15 "LETTER FROM AMERICA" (RECORDED LONDON RELAY). By Alistair Cooke.
7.30 STUDIO: "STAGE AND SCREEN FAVOURITES." Presented by Aileen Woods.
8.00 WORLD NEWS AND NEWS ANALYSIS (LONDON RELAY).
8.15 "BOX 200." Nerf Gillette at the Hammond Organ.
8.30 "GILBERT AND SULLIVAN." Excerpts From "The Pirates of Penzance." Overture—Light Opera Orchestra; Oh better far to live and die—Peter Dawson & Male Chorus; (a) 'Tis Mabel, (b) Poor Wandering One—Elsie Griffen and Chorus of Girls; How beautifully blue the sky—Elsie Griffen, Derek Oldham and Chorus of Girls; I'm the very model of a modern Major-General—George Baker & Chorus; You may go, for you're at liberty (Finale Act 1)—Full Company; (a) The Fred'ric, Let Your Escort, Lion Hearted—George Baker and Derek Oldham; (b) When the Foreman bares his steel—Leo Sheffield, Elsie Griffen, Nellie Briercliffe and Chorus; When a Felon's Not Engaged—Leo Sheffield and Male Chorus; Now what is this, now what is that? (Finale Act 2)—George Baker—Derek Oldham, Elsie Griffen & Chorus.
9.00 "FROM THE EDITORIALS" (LONDON RELAY).
9.10 WEATHER REPORT.
9.11 STUDIO: PIANO RECITAL. By Wong Kuk Ying.
9.30 INTERLUDE. The Melachrino Strings. Vision D'amour (Melachrino); Estrellita (Ponce); El Relicario (Padilla).
9.40 "IT'S DANCING TIME." With Red Nichols and His Pennies. If I had you (Connelly); Love is the sweetest thing (Noble); Little by Little (Delon); Peg O' my heart (Fischer); China Boy (Boutelle); You're my everything (Young); Davenport Blues (Beiderbecke).
10.00 HIS MAJESTY THE KING AND COLONIAL JOURNEY. A Journey by Radio Around the British Colonies.
11.00 RADIO NEWSREEL (LONDON RELAY).
11.15 WEATHER REPORT.
11.16 "GOODNIGHT MUSIC." In a Summer Garden (Delius)—London Symphony Orchestra, conducted by Geoffrey Toye. GOD SAVE THE KING.
11.30 CLOSE DOWN.

Wednesday

12.10 BROADCAST FOR SCHOOLS (GEOGRAPHY). "People of the Plains."
12.30 Hongkong Calling—Daily Programme Summary.
12.32 ANDRE KOSTELANETZ AND HIS ORCHESTRA IN A LIGHT PROGRAMME.
12.45 "FROM THE FILMS."
1.15 NEWS, WEATHER REPORT AND ANNOUNCEMENTS.
1.25 Interlude.
1.30 "TIME FOR MUSIC." BBC Midland Light Orchestra, conducted by Gilbert Vinter.
2.00 Close Down.
5.58 Hongkong Calling—Programme Summary.
6.00 "TAKE IT FROM HERE" (LONDON RELAY). With Joy Nichols, Dick Bentley and Jimmy Edwards.
6.3 SONGS OF VICTOR HERBERT. By Lois Butler (Soprano) and Charles Kullman (Tenor). Thine alone — Charles Kullman; When you're away—Lois Butler; Gypsy Love Song—Charles Kullman; Summer Serenade — Lois Butler; I'm falling in love with someone—Charles Kullman.
6.45 STUDIO: SAXOPHONE RECITAL BY EMILIO SALONGA. With Piano Accompaniment by Vicente Cristobal.
7.00 STUDIO: "LUCKY DIP." Variety Request Programme Presented by Pamela Young.
8.00 WORLD NEWS AND NEWS ANALYSIS (LONDON RELAY).
8.15 "ORCHESTRA OF THE WEEK." The Philadelphia Orchestra. Toccata and Fugue in D Minor (Bach) — conducted by Leopold Stokowski; Prelude a L'Apres Midi D'un Faune (Debussy)—conducted by Leopold Stokowski; Hungarian Rhapsody No. 1 in F Minor (Liszt)—conducted by Eugene Ormandy.
8.45 MELODIES OF PAUL LINCKE. Glow Worm—Intermezzo—The Orchestre Raymonde; Amina — The London Palladium Orchestra; There once lived (from the Operetta "The Realm of Indra")—Herbert Groh, Tenor; A Birthday Serenade—The London Palladium Orch; Wedding Dance Waltz—Alfredo and His Orchestra.
9.00 "FROM THE EDITORIALS" (LONDON RELAY).
9.10 WEATHER REPORT.
9.11 "THE ARCADIANS." A Light Opera by Lionel Monckton and Edward Talbot. With Gwen Catley, Kathleen Coxon, Billy Milton, Horace Percival Stanley Mason, and Cuthbert Ford, with BBC Midland Light Orchestra BBC Chorus, conducted by Gilbert Vinter.
10.00 "FRENCH CABARET."
10.30 VIOLIN RECITAL BY GINETTE NEVEU. Un poco triste (from "Four Pieces," Op 17 (Suk); Appassionato (from "Four Pieces," Op 17 (Suk); Nocturne No 20 in C Sharp Minor (Chopin); Bagatelle (Scarlatescu).
10.45 "SOFT LIGHTS AND SWEET MUSIC." Moon over Miami (Burke)—Roy Smeck and His Serenaders. Vocal: Clark Rose; That's an Irish Lullaby (Shannon)—Anne Shelton, Vocal; I'm getting sentimental over you (Bassman) — Carroll Gibbons and His String Quintet; When you're a long long way from home (Lewis)—Bing Crosby; Frasquita Serenade (Lehar)—Robinson Cleaver at the Organ.
11.00 RADIO NEWSREEL (LONDON RELAY).
11.15 WEATHER REPORT.
11.16 "GOODNIGHT MUSIC." Cinderella — A Phantasy (Eric Coates)—Eric Coates and Symphony Orchestra. GOD SAVE THE KING.
11.30 CLOSE DOWN.

Thursday

12.10 BROADCAST FOR SCHOOLS (SCIENCE AND EVERYDAY LIFE).
12.30 Hongkong Calling—Daily Programme Summary.
12.32 FELIX KING (HIS PIANO) AND HIS ORCHESTRA. Dinah Shore (Vocal).
1.00 LECUONA CUBAN BOYS.
1.15 NEWS, WEATHER REPORT AND ANNOUNCEMENTS.
1.25 Interlude.
1.30 MUSIC AND SONG OF SIGMUND ROMBERG.
2.00 Close Down.
6.00 Hongkong Calling—Programme Summary.
6.02 CHILDREN'S HALF HOUR: "THE TALE OF PIGLING BLAND" PART 1. Record: Animals on Parade—The Whoo's Zoo at Whipsnade. "TALE OF PIGLING BLAND" PART 2. By Beatrix Potter.
6.30 "HIT PARADE." The Voice of America.
7.00 LONDON STUDIO MELODIES. The London Light Concert Orchestra, conducted by Michael Krein. Cigarette Song; Danse Boheme; Serenade from "Hassan"; Incidental Music to "Otello"; Graceful Dance; The man I love.
7.30 STUDIO: LA DEMI-HEURE FRANCAISE.
8.00 WORLD NEWS AND NEWS ANALYSIS (LONDON RELAY).
8.15 "BAND CALL" (RELAY FROM THE NINE DRAGONS CLUB, KOWLOON). With the Argyll and Sutherland Highlanders, introduced by Captain David Jones.
8.45 STUDIO: "SPORTS REVIEW." By Bill Phillips.
9.00 "FROM THE EDITORIALS" (LONDON RELAY).
9.10 WEATHER REPORT.
9.11 "AT THE OPERA." "Don Pasquale" (Donizetti) Act 3. Don Pasquale (An Old Bachelor), (Baritone), Ernesto Badini; Ernesto (His Nephew), (Tenor), Tito Schipa; Dr Malatesta (Don Pasquale's friend), (Baritone), Afro Poli; Norina (A young widow), (Soprano), Adelaide Saraceni; A Notary (Bass), Giordano Callegard; with members of the Chorus and Orchestra of La Scala, Milan, conducted by Carlo Sabajno.
9.50 NORMAN CLOUTIER ORCHESTRA. Angela Mia; Cutie; The Song of Songs; I'd love to live in Loveland; Out of the Dusk to You; Ol Man River; With a song in my heart; I surrender dear; Bill; Someday, my Prince will come.
10.15 "WE ALL HAVE TO TALK" (LONDON RELAY). An illustrated series by G. F. Hughes, on learning how to use words. No. 3: "The Word for the Thing." Some hints on how to find words to describe things.
10.30 "THURSDAY SERENADE." A Programme of Continuous Music arranged by Betty Brown.
11.00 RADIO NEWSREEL (LONDON RELAY).
11.15 WEATHER REPORT.
11.16 "GOODNIGHT MUSIC"—WALTZES. Carmen Sylva—Waltz (Ivanovici); Eva (Lehar)—International Concert Orchestra; Sweetheart (Strauss)—International Concert Orchestra; Amoureuse (Berger)—International Concert Orchestra. GOD SAVE THE KING.
11.30 CLOSE DOWN.

Friday

12.15 STUDIO: ROMAN CATHOLIC PRAYERS. Given by the Rev. Father R. W. Gallagher, SJ
12.30 Hongkong Calling—Daily Programme Summary.
12.32 JIMMY LEACH AND HIS NEW ORGANOLIANS. Pony Express (Winstone); Kitten on the Keys (Confrey); Twelfth Street Rag (Bowman); Sing Song Medley.
12.45 LONDON STUDIO MELODIES. Geraldo and His Concert Orchestra with the George Mitchell Choir, Joy Hoodless, Doreen Lundy and Denny Vaughan. Melody time; Time on my hands; Everybody's doing it; Roll away clouds; I've got you under my skin; The Song is you; Easter Parade; It only happens when I dance with you.
1.15 NEWS, WEATHER REPORT AND ANNOUNCEMENTS.
1.25 Interlude. The world is waiting for the sunrise (Lockhart)—Jess Stacy, Piano.
1.30 "LUNCHTIME MUSIC." Kingsway March (Palmer)—London Promenade Orch; Apres un Reve (Faure) — Maurice Marechal (Cello); Indian Lament (Dvorak)—Maurice Marechal (Cello); Casse-Noisette (Nutcracker) Suite (Tchaikowsky); Overture Miniature; Marche; Danse de la Fee-Dragee—(Dance of the Sugar plum fairy); Russian Dance; Arab Dance; Chinese Dance; Dance of the Flutes; Waltz of the Flowers—The Philharmonia Orchestra, conducted by Nicolai Malko.
2.00 Close Down.
6.00 Hongkong Calling—Programme Summary.
6.02 CHILDREN'S STORY: "WINNIE THE POOH." No. 1: "Winnie the Pooh and Some Bees," Adapted From the Book by A. A. Milne.
6.16 MARIO "HARP" LORENZI AND HIS RHYTHMICS. Ridin' up the River Road (Harry Woods); The simple things in life; Everything stops for tea (Hoffman); A Beautiful Lady in Blue (Coots); We've Got Rhythm—Medley.
6.30 STUDIO: CANTONESE BY RADIO. Given by Miss Lee Wai-lan and Mr S. K. Lee.
6.50 THE COMEDY HARMONISTS. Love me a little today (Brodszky); Ah Maria Mari (Di Capua); Tea for Two (Youmans).
7.00 STUDIO: "MUSIC LOVERS' HOUR." Classical and Light Classical Programme Presented by Yvonne Charter.
8.00 WORLD NEWS AND NEWS ANALYSIS (LONDON RELAY).
8.15 STUDIO CONCERT. Caroline Ho (Piano) and Gallant San (Mezzo-Soprano). Piano accompaniment by Betty Brown
8.30 ORCHESTRAL INTERLUDE. Like to the Damask Rose (Elgar)—Light Symphony Orchestra; Into Thy Hands (Wolsey)—London Promenade Orch; La Maja de Goya (Don Felipe)—Philip Green and His Orchestra.
8.40 STUDIO: "SERVICES QUIZ." Introduced by Kenneth Mackenzie.
9.00 "FROM THE EDITORIALS" (LONDON RELAY).
9.10 WEATHER REPORT.
8.11 THE NEW CONCERT ORCHESTRA. Epic March (John Ireland); I hear your voice (Evans); Let us live for tonight (Bernard); Waltz Memories (Tchaikowsky).
9.30 "PAUL TEMPLE AND THE MADISON MYSTERY." A Serial Thriller by Francis Durbridge. Episode 5: "Steve Takes Over."
10.00 "COMPOSER OF THE WEEK"—ELGAR. Chanson de Nuit, Op 15, No. 1—The Boyd Neel String Orchestra; Where Corals Lie (from "Sea Pictures" — Op 37)—Gladys Ripley (Contralto) with Orch; Theme (Andante) and Var: 1 (from "Enigma Variations", Op 36)—The Halle Orchestra, conducted by Sir John Barbirolli; Variations 8 and 9 (from "Enigma Variations")—The Halle Orchestra, conducted by Sir John Barbirolli.
10.14 "TIME FOR MUSIC." BBC Scottish Variety Orchestra, conducted by Kemlo Stephen with Alistair McHarg (Baritone). Greensleeves; The Trek Song; Fourrome Reel; Dearly beloved; Soliloquy; My love, she's but a Lassie yet; New Moon—Selection.
10.43 MUSIC FOR DANCING. Would you believe me—Foxtrot (Heindorf) — Claude Thornhill & Orch. Vocal: Fran Warren; Alla en El Rancho Grande (My Ranch) (Uranga)—Tommy Dorsey and His Clambake Seven. Vocal: Hughie Prince and Chorus; Chinatown My Chinatown (Schwartz); Don't call it love—Foxtrot (Wrubel) — Claude Thornhill & His Orch. Vocal: Fran Warren; Someday you'll want me to want you—Foxtrot (Hodges)—Joe Loss and His Orch. Vocal: Howard Jones; One Night in Old Seville—Waltz (Foley) — Joe Loss and His Orchestra.
11.00 RADIO NEWSREEL (LONDON RELAY).
11.15 WEATHER REPORT.
11.16 "GOODNIGHT MUSIC." Toy Trumpet (Scott); Pavanne (Gould)—Boston Promenade Orch; Lady of Spain (Evans); Malaguena (Lecuona)—The Melachrino Orch; Waltzes from Vienna — Selection (Johann Strauss)—London Theatre Orchestra. GOD SAVE THE KING.
11.30 CLOSE DOWN.

BBC Overseas Shortwave Programmes

SATURDAY, MAY 27

6.00 p.m. 'THE ADVENTURES OF RICHARD HANNAY.' By John Buchan. 9: 'Mr Ivery Reveals Himself.'
6.30 'RECORDS OF ITALIAN OPERA.'
7.00 'TIP-TOP TUNES.' Geraldo and his Orchestra.
7.30 TWENTY QUESTIONS.
8.00 THE NEWS.
8.10 NEWS ANALYSIS.
8.15 RENDEZVOUS PLAYERS. Featuring Jack Collings.
8.30 'GENERALLY SPEAKING.'
8.50 Interlude.
9.00 FROM THE EDITORIALS.
9.10 PROGRAMME PARADE.
9.15 GLAMORGAN v. WEST INDIES. Cricket: A commentary by John Arlott from Cardiff.
9.30 DANCE MUSIC. (Gramophone records).
9.45 COLONIAL QUESTIONS.
10.00 THE NEWS.
10.10 HOME NEWS FROM BRITAIN.
10.15 LISTENERS' CHOICE. Light Music.
11.00 Big Ben. RADIO NEWSREEL.
11.15 THE DERBY. A commentary by Raymond Glendinning.
11.45 GLAMORGAN v. WEST INDIES. Continuation of commentary.
12.15 a.m. LIGHT MUSIC.
12.45 YORKSHIRE v. LANCASHIRE. Cricket: A commentary by E. W. Swanton from Sheffield.
1.00 THE NEWS.
1.10 NEWS ANALYSIS.

SUNDAY, MAY 28

6.00 p.m. THE NATURALIST.
6.20 Interlude.
6.30 SUNDAY SERVICE. From St Martin-in-the-Fields, London, conducted by the Rev. Austen Williams.
7.00 JEAN MERLOW. (Piano). Chaconne—Bach—Busoni.
7.15 WEEKLY NEWSLETTER.
7.30 ENGLISH MAGAZINE.
8.00 THE NEWS.
8.10 NEWS ANALYSIS.
8.15 NIGHTS AT THE OPERA. (Gramophone records).
9.00 FROM THE EDITORIALS.
9.10 PROGRAMME PARADE.
9.15 ACCORDEON INTERLUDE. (Gramophone records).
9.30 'FROM THE CHILDREN'S HOUR.' 'Said the Cat to the Dog.' Part 1—'Kidneys for Breakfast.'
10.00 THE NEWS.
10.10 HOME NEWS FROM BRITAIN.
10.15 'JOURNEY INTO MELODY.' Robert Farnon and his Orchestra.
11.00 Big Ben. RADIO NEWSREEL.
11.15 'CONCERTO.' Programme includes Mendelssohn's Piano Concerto No. 1 in G minor, played by Eric Hope and the BBC Scottish Orchestra, conductor, Ian Whyte.
12.15 a.m. DONALD PEERS. Programme from the Royal Marine Barracks, Eastney, Portsmouth.
12.45 'WHAT DO WE MEAN BY GOD?' Third of four talks by the Rev. Leslie Cooke: 'How Do We Know God?'
1.00 THE NEWS.
1.10 NEWS ANALYSIS.

MONDAY, MAY 29

6.00 Gladys Young, Carleton Hobbs, Milton Rosmer in 'THE COUNTRY HOUSE.' A radio dramatisation by Muriel Levy of the novel by John Galsworthy. Episode 7.
6.30 'MUSIC FOR DANCING.' Victor Silvester and his Ballroom Orchestra.
7.15 THE DEBATE CONTINUES. A Parliamentary Review by Maharajkumari Indira of Kapurthala.
7.30 THE KURSAAL ORCHESTRA.
8.00 THE NEWS.
8.10 NEWS ANALYSIS.
8.15 DUNKIRK — A PERSONAL PERSPECTIVE. A feature programme.
8.45 'PLACES OF INTEREST.' By Geoffrey Boumphrey. 8: The Ashmolean Museum, Oxford.
9.00 FROM THE EDITORIALS.
9.10 PROGRAMME PARADE.
9.15 GLAMORGAN v. WEST INDIES. Cricket: A commentary from Cardiff.
9.30 THE MUSIC OF SID PHILLIPS AND HIS BAND. With Jane Lee, Johnnie Eager, and the Tanner Sisters.
10.00 THE NEWS.
10.10 HOME NEWS FROM BRITAIN.
10.15 JOHN PROBYN (Baritone).
10.30 Reading by JAMES STEPHENS. From 'The Crock of Gold' (2).
10.50 Interlude.
11.00 Big Ben. RADIO NEWSREEL.
11.15 'VARIETY BANDBOX.' With Peter Sellers, Miriam Karlin. Sylvia Marriott and Douglas Taylor, Arthur English, Peggy Desmond, Tony Hancock, Gerald Young, Dick Emery, and The Hedley Ward Trio.
12.15 a.m. BBC MIDLAND LIGHT ORCHESTRA.
12.45 COMMONWEALTH SURVEY. 'African Journey.' 'The Sultan Takes A Bus Ride.' Fourth of six talks by Colin Wills.
1.00 THE NEWS.
1.10 NEWS ANALYSIS.

TUESDAY, MAY 30

6.00 p.m. 'MEET THE COMMONWEALTH.'
6.30 'JOURNEY INTO MELODY.'
7.15 LETTER FROM AMERICA. By Alistair Cooke.
7.30 NO. 4 REGIONAL BAND OF THE ROYAL AIR FORCE. Conductor: Flying Officer C. F. Johnson.
8.00 THE NEWS.
8.10 NEWS ANALYSIS.
8.15 'SYMPHONY OF STRINGS.' Featuring the Geraldo Ensemble.
8.45 'GENERALLY SPEAKING.'
9.00 FROM THE EDITORIALS.
9.10 PROGRAMME PARADE.
9.15 GLAMORGAN v. WEST INDIES. Cricket: A commentary from Cardiff.
9.30 BBC SCOTTISH ORCHESTRA. Conducted by Harry Platts; Symphony No. 5 in B flat—Schubert.
10.00 THE NEWS.

The BBC announces that the best reception of its programmes beamed to the Far East in May and June may be obtained on the 11, 13, 16 and 19 metre bands.

10.10 HOME NEWS FROM BRITAIN.
10.15 THE CATHEDRAL ORGANS. 7: Recital by Meredith Davies from Hereford Cathedral.
10.30 Joy Nichols, Dick Bentley, Jimmy Edwards in 'TAKE IT FROM HERE.'
11.00 Big Ben. RADIO NEWSREEL.
11.15 A YEAR I REMEMBER—1900. By Compton Mackenzie.
12.00 MUSIC FOR THE THEATRE. (Gramophone records).
12.15 RECITAL. Campoli (violin), Eric Gritton (piano). Sonata in F, Op. 24—Beethoven.
12.43 REPORT FROM BRITAIN.
1.00 THE NEWS.
1.10 NEWS ANALYSIS.

WEDNESDAY, MAY 31

6.00 p.m. 'TAKE IT FROM HERE.'
6.30 MUSIC FOR SOUTH AFRICA DAY. THE S.A.B.C. SYMPHONY ORCHESTRA WITH THE S.A.B.C. CHORUS (Choirmaster: Anton Hartman) Conductor: Edgar Cree; Betsy de la Porte (soprano); Three South African Melodies—Theo Wendt, conducted by the composer; Introduction and Mary's Song of Praise from the Kersefees Kantata ('Christmas Cantata')—Arnold Van Wyck; Overture: 'Ultima Thule' — John Rose; The recordings of the 1940 Festival of South African Music are made available to the BBC by courtesy of the South African Broadcasting Corporation.
7.03 Interlude.
7.15 PEOPLE IN INDUSTRY. 2: Happy at Work.
7.30 LAND AND LIVESTOCK. An Agricultural Magazine.
8.00 THE NEWS.
8.10 NEWS ANALYSIS.
8.15 BBC WELSH ORCHESTRA. Conductor: Mansel Thomas.
8.45 THE ENGLISH NOVEL—6. 'George Eliot,' by Professor Basil Willey.
9.00 FROM THE EDITORIALS.
9.10 PROGRAMME PARADE.
9.15 ENGLAND v. THE REST. Cricket at Bradford. Commentators: Rex Alston and John Arlott. Cricket at Bradford. Commentators: Summaries by E. W. Swanton.
9.30 'WORK AND WORSHIP.' A programme for workers in the mission field, including a talk by the Rev. Philip Potter and a short devotional service.
9.45 'PIANO PLAYTIME.' Peggy Desmond at the piano.
10.00 THE NEWS.
10.10 HOME NEWS FROM BRITAIN.
10.15 'GLAD TO MEET YOU.' Says Wynford Vaughan Thomas. 13: from York.
10.30 'MUCH - BINDING - IN - THE - MARSH.'
11.00 Big Ben. RADIO NEWSREEL.
11.15 'RING UP THE CURTAIN.' BBC OPERA ORCHESTRA AND CHORUS. Conductor: Stanford Robinson; Rosina Raisbeck (soprano), Mildred Watson (soprano), Henry Wendon (tenor), and Hervey Alan (baritone). Excerpts from Wagner's 'The Flying Dutchman.'
12.15 a.m. GUARDS ON PARADE. 5: The Full Regimental Band of the Irish Guards; Conductor, Lieut. C. H. Jaeger.
12.45 'BALANCE OF EUROPE.' An economic commentary by Andrew Shonfield.
1.00 THE NEWS.
1.10 NEWS ANALYSIS.

THURSDAY, JUNE 1

6.00 p.m. 'SOUVENIRS OF MUSIC.' BBC Revue Orchestra.
6.30 BBC SCOTTISH ORCHESTRA. Conductor: Ian Whyte. Suite: Children's Games — Bizet; Concerto Grosso No. 10 in B flat—Handel; Wand of Youth Suite, No. 2—Elgar.
7.15 'WE ALL HAVE TO TALK.' An illustrated series by G. F. Hughes on learning how to use words. 3: 'The Word for the Thing'; some hints on how to find words to describe things.
7.30 IAN STEWART. And his Orchestra.
8.00 THE NEWS.
8.10 NEWS ANALYSIS.
8.15 SPORTING RECORD.
8.30 THE CATHEDRAL ORGANS. (See Tuesday, 10.15).
8.45 'GENERALLY SPEAKING.'
9.00 FROM THE EDITORIALS.
9.10 PROGRAMME PARADE.
9.15 ENGLAND v. THE REST. Cricket at Bradford. Commentators: Rex Alston and John Arlott. Summaries by E. W. Swanton.
9.30 'BOOKS TO READ.'
9.45 FILM REVIEW.
10.00 THE NEWS.
10.10 HOME NEWS FROM BRITAIN.
10.15 BBC OPERA ORCHESTRA. Conductor: Stanford Robinson.
11.00 Big Ben. RADIO NEWSREEL.
11.15 'HENRY HALL'S GUEST NIGHT.'
12.00 MUSIC MAGAZINE.
12.15 a.m. 'SOUVENIRS OF MUSIC.'
12.45 SPECIAL DISPATCH.
1.00 THE NEWS.
1.10 NEWS ANALYSIS.

FRIDAY, JUNE 2

6.00 T.T. RACES. A feature programme by Peter Chamberlain.
6.30 'VARIETY CALLS THE TUNE.'
7.15 'IT'S A GOOD STORY.' Third of six illustrated talks by H. M. Burton.
7.30 BBC NORTHERN IRELAND LIGHT ORCHESTRA.
8.00 THE NEWS.
8.10 NEWS ANALYSIS.
8.15 THINK ON THESE THINGS.
8.30 'FROM THE THIRD PROGRAMME.' 'The Nature of London,' by John Summerson.
8.50 Interlude.
9.00 FROM THE EDITORIALS.
9.10 PROGRAMME PARADE.
9.15 ENGLAND v. THE REST. Cricket at Bradford, Commentators: Rex Alston and John Arlott. Summaries by E. W. Swanton.
9.30 LONDON LIGHT CONCERT ORCHESTRA. Conducted by Michael Krein.
10.00 THE NEWS.
10.10 HOME NEWS FROM BRITAIN.
10.15 MERCHANT NAVY NEWSLETTER.
10.30 JOHN BULL'S BAND.
11.00 Big Ben. RADIO NEWSREEL.
11.15 BBC SCOTTISH ORCHESTRA. Conducted by John Hopkins: Overture: Peter Schmoll—Weber; Symphony No. 5 in B flat—Glazunov; Suite: Love, the Magician—Falla.
12.15 a.m. 'JAZZ CLUB.'
12.45 WORLD AFFAIRS. A survey by the Hon. Harold Nicolson.
1.00 THE NEWS.
1.10 NEWS ANALYSIS.

The scourge of one third of the world

And how it is being stamped out

by
Professor Sir Ian Heilbron D.S.O., F.R.S.

WHEN the last war extended to tropical areas, the attention of chemists and scientists became focused upon a variety of insect-borne diseases.

Of these, malaria is without parallel in its toll of death and suffering. It affects about one-third of the world's population, with an annual death-roll of at least 4,000,000.

Quinine, obtained from the bark of the cinchona tree, in Java and Borneo, was the suppressive drug used to combat malaria.

But when Japan came into the war supplies were cut off. A critical situation arose, and substitutes had to be found.

Ready by 1943

SOME years before the war, German chemists had prepared two synthetic anti-malarial substances, pamaquin and mepacrine.

Of these, pamaquin has been found to have only specialised use as an anti-malarial drug. On the other hand, mepacrine is as effective as quinine.

Chemists, in Britain and in the U.S., set to work on manufacturing mepacrine, and by 1943 there were supplies for the troops.

Mepacrine, however, has certain disadvantages. It is difficult and expensive to manufacture, it turns the skin yellow, and is definitely toxic.

Moreover, it does not cure all forms of malaria. A more efficient drug was required.

Tests on chicks

THIS challenge was taken up by scientists. Employing malaria-infected chicks as test agents, they succeeded, in 1944, in producing a relatively simple coal-tar product, called paludrine.

Paludrine is the safest and most effective drug so far produced.

Among other insect-borne diseases, trypanosomiasis carried by the tsetse fly, is far Equatorial Africa just as devastating as malaria.

Unlike the mosquito, however, tsetse flies attack both man and animals.

The disease in man is known as sleeping sickness, while in cattle it is called nagana. Its onslaught on cattle is deadly, and where the tsetse fly abounds neither cattle nor other domestic animals can be kept.

As a result, vast tracts of what might be valuable grazing land are left desolate.

Although human sleeping sickness remains a menace, it is more amenable to control by drugs than it is in domestic animals.

Indeed, it is only quite recently that any effective drugs have been discovered for veterinary purposes.

One of the first really promising substances was phenanthridinium 1553.

The use of this drug is not, however, unattended by danger, as it is definitely toxic when used in large amounts.

Research work goes on ceaselessly, and in 1948 it was announced that another new synthetic drug, antrycide, had been tried with success.

Antrycide, which is comparatively non-toxic, brings new hope to the desolated areas now under tsetse domination.

However important specific drugs may be in combating malaria, trypanosomiasis and other insect-carried diseases, the ultimate goal must be, where possible, the extermination of the insect vectors.

Supply stopped

THIS brings the compound known as D.D.T. into the picture and reveals one of the outstanding romances of the war.

Up to 1942 the insecticide most widely used for killing mosquitoes and flies was extracted from pyrethrum flowers, the bulk of which were grown in Japan.

When that country came into the war against us, this supply was stopped.

Steps were at once taken to increase the cultivation of pyrethrum in Kenya and at the same time to find a substitute.

This brought us to D.D.T., a contraction of Dichloro-Diphenyl-Trichlorethane.

It was not until 1939 that the value of D.D.T. as an insecticide was revealed, when it was used in Switzerland as a dusting powder to protect the potato crop from the Colorado beetle.

Samples were flown into Britain towards the end of 1942, and it soon became evident that D.D.T. was unique as an insecticide and immeasurably superior to any natural or synthetic material so far employed against a wide variety of insects, such as flies, mosquitoes, lice, bugs, cockroaches, and many insects that destroy crops.

Perhaps the most important property of D.D.T. is its ability to retain its lethal effectiveness for months on end.

The rapid manufacture of D.D.T. became a matter of first importance.



D.D.T. spraying from the air on a farm in Texas.

The first full-scale application of D.D.T. in a war sector was in the attempt to halt a severe typhus epidemic in Naples at the end of 1943.

Nearly 1,300,000 civilians were disinfected by dusting with a powder containing five percent D.D.T.

This major attack on the louse, the carrier of typhus, quickly brought the disease under control, and for the first time in the world's history a typhus outbreak was arrested in mid-winter.

The extraordinary potency of D.D.T. in killing lice led to the introduction of impregnated garments for all our front-line troops.

As a spray for the control of malaria and other insect transmitted diseases, a five percent solution in kerosene was generally employed.

In destroying adult mosquitoes hand or power sprayers were used, and the walls and ceilings of all dwelling places were freely sprayed.

The larval stage of the mosquito is passed only in water, and D.D.T. spraying of such breeding places quickly brought about a marked decrease of the mosquito population.

Then spraying from aircraft was introduced, and large mosquito-breeding areas were adequately treated.

By these means casualties from malaria and other insect-borne diseases were reduced to a minimum.

The last mosquito

THE discovery of D.D.T. was soon followed by the emergence of other intensely potent insecticides. Of these, special reference may be made to BHC (benzenehexachloride), which is even more active than D.D.T. against some insects.

These new insecticides are now being extensively used against the innumerable insects which ravage crops, fruit trees, and forests.

In the Mediterranean, Cyprus was malaria-ridden for centuries, but it was not until 1945 that the possibility of eradicating all the infecting mosquitoes was considered.

This has now been done through D.D.T. and the last mosquito destroyed. Eighteen thousand cases of malaria a year have been reduced to 100. And of the 100, none is due to a new infection.

This triumph of modern science has been achieved at a cost of only £300,000.

A somewhat similar plan was started in Mauritius in 1948. Malaria first made its appearance in the island in 1865 as an epidemic of particular severity.

Its effects are today reflected in the lowered vitality and general ill-health of the population as well as the high infant mortality.

Decrease

A SIGNIFICANT decrease in the incidence of the disease has already been brought about, while at the same time a marked reduction in yellow fever-carrying mosquitoes has been noted.

Still another striking success has been achieved in British Guiana. Here D.D.T. has been applied as a residual spray to all houses and buildings, and has proved highly effective.

At the same time, filariasis and yellow fever, two other deadly mosquito-borne diseases, have been brought under control.

It is noteworthy that in British Guiana infant mortality has dropped by more than 75 percent.

Similar campaigns are being pursued in Ceylon, the African Colonies, Greece, Sicily, and other parts of the world.

Blanket of smoke

MUCH attention is now being paid to the use of insecticides for the extermination of tsetse.

Very promising large-scale trials have recently been carried out by the Government of South Africa in Zululand.

Tree-top flying planes were employed, and D.D.T. in the form of a blanket of smoke emitted through the engine exhaust pipe was spread as a swath, 70 yards in width, upon the tsetse-inhabited vegetation.

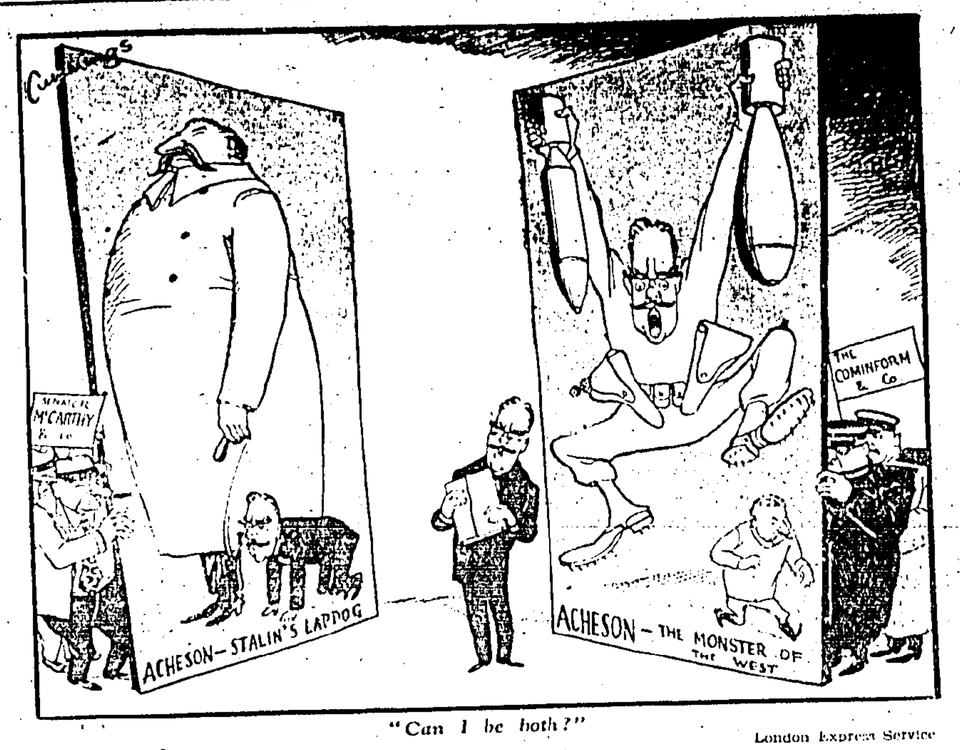
Highly significant field work is also in progress in Uganda and Tanganyika by specially trained teams of scientists.

The experiments include the use of smoke canisters and helicopter spraying for areas where the bush is particularly dense.

An apparent drop in fly density up to 98-99 percent can be achieved, but for final victory every single fly in the chosen area must be destroyed.

The task may, for the moment, be too difficult, but already new insecticides, more lethal than D.D.T., are appearing, and the process of extermination of disease-carrying insects will be relentlessly pursued.

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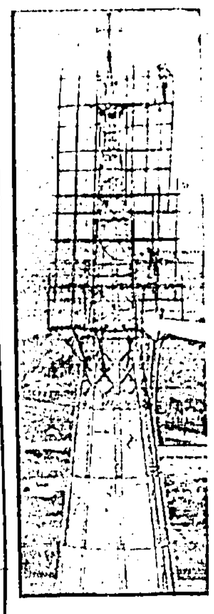


"Can I be both?"

London Express Service

BERNARD WICKSTEED *TOUCHES* THE HEIGHTS

One peep outside was enough for me (KYX2 waited below)



• Arrow shows where he went

SALISBURY.

IF you had to name some typical symbol of England what would it be? I'd vote for the spire of Salisbury Cathedral. To me and others, that *is* England.

So on the way back from the West Country we parked our car named Desire (alias KYX2) in the cathedral close.

But the casual halt developed into a personal adventure. Within an hour of stopping at the foot I found myself up at the top, hanging like mad to the top of a ladder.

It happened like this. A fellow, walking across the close, recognised the number of the car, and asked if I'd come to write about the spire. I said: "No. I've just come to look at it."

"Well, you ought to write about it," he said. "We're trying to raise £100,000 to repair it. Otherwise it's going to fall down."

So, telling the family I wouldn't be long, I went off with him to meet Mr B. C. Parsons, the clerk of the works. I noticed some scaffolding 400ft. up at the top of the spire, but I never dreamed that the man intended to take me there.

You know, I expect, that the spire of Salisbury Cathedral is the highest in England. In 1684 a colonel preceded me to the top with a barometer, and calculated the height as 404ft. (St. Paul's, 365ft.). Later surveys prove he was right to about four inches.

The spire also leans about 2ft. to the south-west, because the foundations sank when it was being built. You can see the tilt from the ground.

According to all the rules of architecture and engineering it should have fallen down centuries ago. By modern standards the flint foundations should carry a strain of six tons to the square foot. Actually, they support 20 tons to the foot.

Stood 600 Years

YET the spire has stood for 600 years. It was old when Shakespeare was alive, Sir Christopher Wren repaired it as an ancient monument. It has been set on fire by lightning, nested in by jackdaws, and manhandled by clumsy restorers.

But it still stands, a monument to daring design and honest workmanship. The masons who made it were paid 1d. a day till they staged one of the first strikes in history, and got a farthing extra. A street in Salisbury called Pennyfarthing commemorates the victory. Now a mason's pay is about 2s. 9d. an hour.

Mr Parsons told me some of these things as we climbed up winding stone stairs that workmen trod six and seven hundred years ago and as we clambered over the original oak beams under the roof, still free of the death watch beetle because the builders knew the importance of light and ventilation.

Several things have helped Salisbury Cathedral survive when it should have tumbled down. One of them is the size of the surrounding close, which protects it from traffic vibration. Another is the restraint of organists as they pull out the 32ft. stops.

The original builders were themselves a bit scared about whether they'd gone too far, and they reinforced the tower and spire with wrought iron. Christopher Wren thought this "ye best smith's work and ye best mechanism in Europe of its age."

The ironwork isn't the only thing that is as good as ever. There is an oak windlass in the tower that the mediaeval workmen used to haul up stone.

It is one of those things that you walk round inside like a squirrel in a revolving cage, and when we appeared it was being operated not by a 14th century workman in a gown like a monk, but by a 20th century steeplejack in a waistcoat and pointed shoes.

I thought this was where my tour ended, but Mr Parsons said: "There are two ways on from here. One is up the ladders the steeplejacks have put outside."

I crept out . . .

I CREPT out to a narrow ledge and looked up, then shut my eyes hurriedly. The top ladder actually overhung when it reached the scaffolding.

The alternative route was up a series of 13 builders' ladders that zigzagged up inside the spire. I still don't know how, or why, I did it, but 20 minutes later I was peering through a small doorway 35ft. from the top.

Mr Parsons, already on the scaffolding, said: "Come on out. Wonderful view."

I leaned out and touched the scaffolding, just to say I'd done it, and popped inside again. That was quite enough for me.

Going down was worse than going up, and when I reached the ground and Desire, the family said: "Where have you been?"

P.S.—I almost forgot to tell you. The cathedral cost £26,666 13s. 4d. to build. Now it will take £30,000 to repair the top 20ft. of the spire alone.

—*London Express Service.*

Saturday at the Diamond Horseshoe by BILLY ROSE

Jig-saw solution of a double-death mystery

AS a person who has recently had his home burgled, I've been doing a considerable amount of hanging around police stations lately, and I've made a highly edifying discovery—the average New York detective is plenty smart and, considering how few of them there are, gets plenty of results.

To give you an idea of what the ordinary cop can do once he gets going, let me tell you the classic story of Detective Patty MacVeigh and how he solved the case usually referred to as "Hugger-Mugger in the Automat."

One morning in August 1933 two people died suddenly and within a few minutes of each other in the nickel-in-the-slot restaurant at Broadway and 104th Street.

One, a dowdy old dame named Lillian Rosenfeld, keeled over in the restaurant's mezzanine, and the other, a middle-aged garage man named Harry Jellinek, was found in the basement.

The coroner certified that both deaths were caused by a powerful dose of cyanide of potassium.

Was it a case of double murder? Was it double suicide? Or was it murder and suicide?

Detective Patty MacVeigh was handed this sizzling spud, and went about cooling it off, not like a Sherlock Holmes but like an ordinary policeman.

He started by questioning everyone in the neighbourhoods where the victims had lived; inch-by-inch the tenement flats they had called their homes; jig-sawed together a lot of biographical bits and pieces, and came up with a solution so simple that no one connected with the case could imagine why it hadn't been thought of right away.

☆

Jellinek's part was reconstructed easily enough. Starting as a helper in a garage, he had managed to save enough to buy his own business, and his garage had prospered until the depression hit it.

When things got tough he borrowed $150 from a bank, and when he couldn't meet the note one July 1, he was threatened with foreclosure.

Figuring he had nothing to live for, he purchased $3 worth of powdered cyanide and then, with his last nickel, bought himself a poppyseed roll at the Automat.

He dug a hole in it, poured the powder in, bit off as much as he could chew and headed for the basement.

At the foot of the stairs he collapsed and died.

Next, MacVeigh went to work on Lillian Rosenfeld. She had been a harmless old bat who scavenged around junk heaps, and for 20 years had lived in a $7-a-month basement room which was filled with everything from old piano rolls to a rusty weathervane. From employees of the Automat the detective learned that on several occasions the old dame had parked herself in the mezzanine, where she could watch the tables on the main floor. When someone left without finishing a meal, she would hurry down and eat the remains or scoop them into a paper bag.

That finished the case. Obviously the scavenger had been Jellinek leave part of his roll and had popped the half-eaten bun into her mouth.

MacVeigh's investigation uncovered an additional irony.

While sifting through the hodge-podge in Lillian's room, he found six bankbooks which showed she had $45,000 stowed away in various banks.

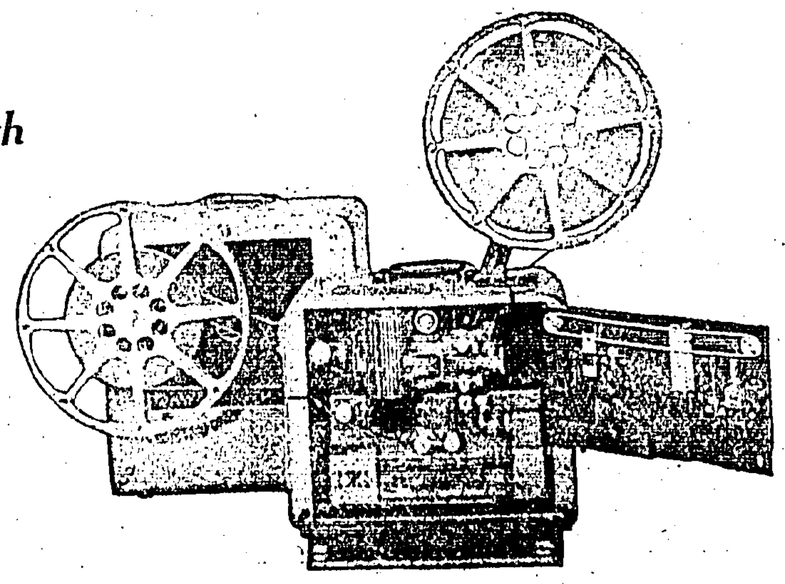
The annual interest on her nest egg was $1,200, or eight times the amount Jellinek needed to save his garage and life.

—*(London Express Service)*

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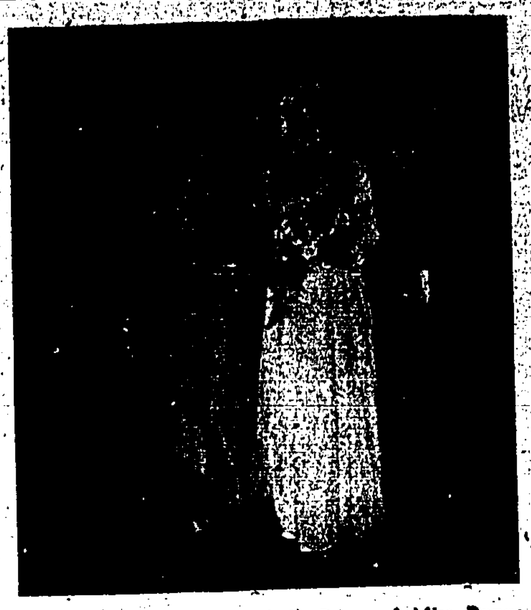
Hongkong Telegraph

WEEK-END PICTORIAL MAGAZINE

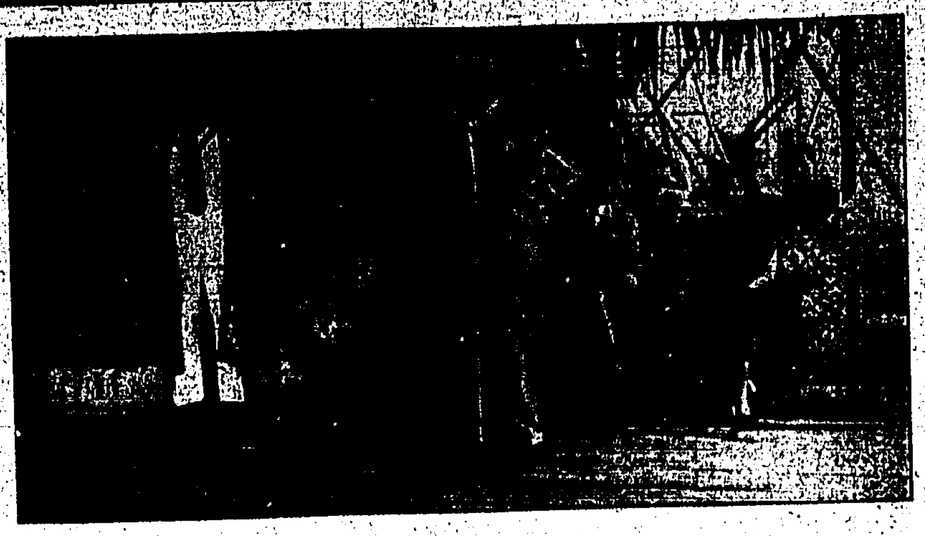
Saturday, May 27, 1950



PICTURE taken after the wedding at the Union Church last Saturday of Mr Roy Anthony de Rome and Miss Joan Milne Thomson. (Telegraph Staff Photographer)

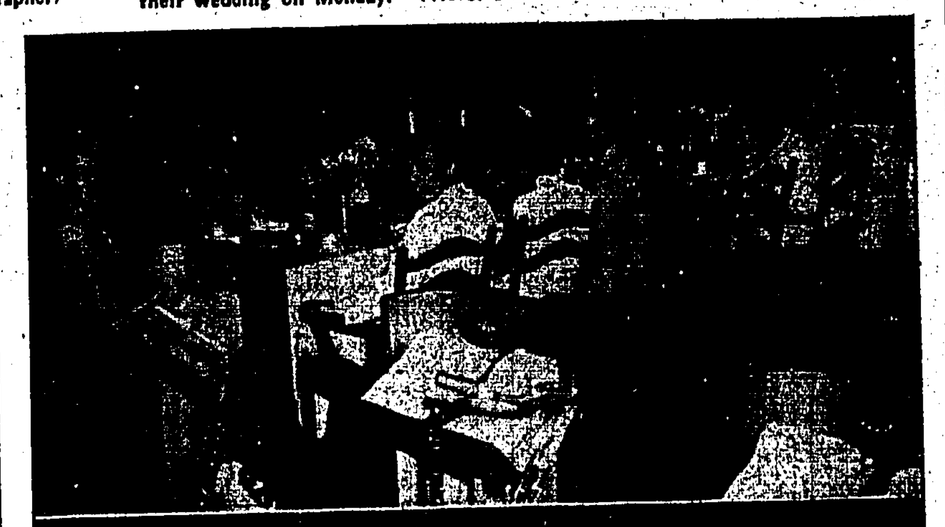


MAJOR Robert Wake Clark, RA, and Miss Renee Wheeler Thomas leaving St Andrew's Church after their wedding on Monday. (Victor Studio)



HE the Governor, Sir Alexander Grantham, speaking after he laid the foundation stone of the new Queen's College on Monday. (Telegraph Staff Photographer)







PICTURED at the Union Church after the christening of William Alasdair, son of Mr and Mrs W. E. MacFarlane, last Sunday. (Ming Yuen)



TWO pictures taken at the cocktail party given by the 1st Battalion, Middlesex Regiment, last week. On the right in picture above is the Commanding Officer, Lt-Col. A. M. Man. Lady Grantham, in picture at left, is seen with Commodore L. N. Brownfield. (Telegraph Staff Photographer)





TWO parties at the annual dinner of the King's College Old Boys' Association, which took place at the Hongkong Hotel last week. (Telegraph Staff Photographer)

●

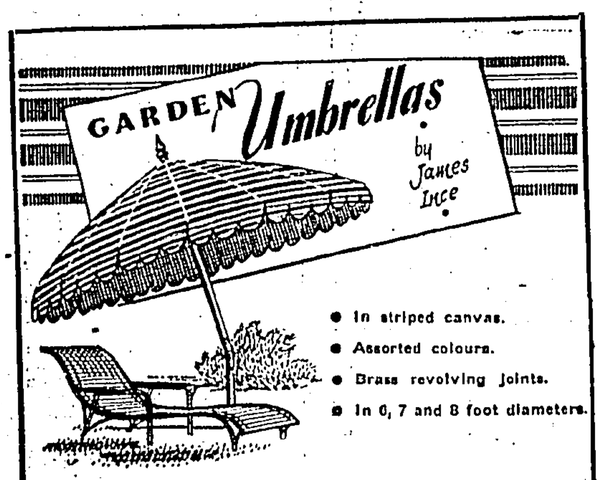
LEFT: After the christening of the infant son of Major and Mrs G. A. Lea at St John's Cathedral last Saturday. (Telegraph Staff Photographer)



MR Dallas William Cederberg and his bride, formerly Miss Svea Astrid Olsson, after their wedding at St Andrew's Church. (Sun Sun)



TWO presentations at the Shell Sports Club. On the left, Mr Ng Tse-tat presenting a souvenir to Mr E. E. Hudson on the eve of his departure from the Colony. On the right, Mr E. C. Hubbard presents the table tennis singles championship trophy to Mr Li Kwan-sun. (Ming Yuen)



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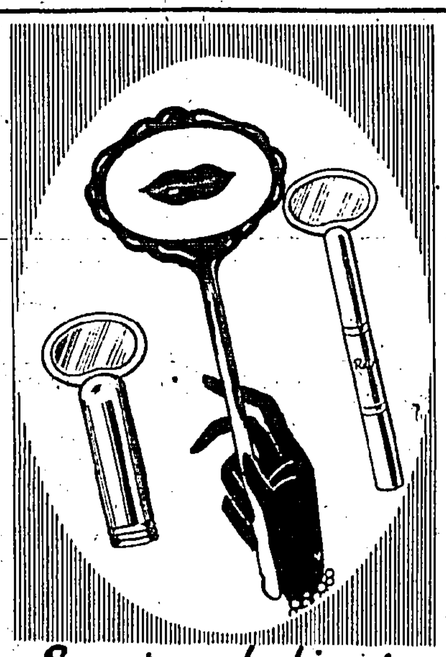
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PROTECTION OF CHILDREN WOMEN'S AUXILIARY.

Appeals to the public for articles for a "JUMBLE SALE" to be held on Tuesday, 6th June from Eight a.m. to Six p.m., at the Public Relations Building, Statue Square, Opposite the Hongkong & Shanghai Bank Building, Des Voeux Road.

Clothing of any size, colour, Summer or Winter, new or worn, will be appreciated. Articles such as shoes, stockings, underwear, hand-bags, toys, curios, odds and ends, etc., are also solicited.

Any little gift that could be used on a "White Elephant Table" will also be appreciated.

Articles can be delivered to the First Floor, Lobby of the Gloucester Hotel, on or after May 22nd., to June 5th—inclusive—from 9.30 a.m. to 1.00 p.m. and 2.30 p.m. to 5.00 p.m. If this address is not convenient for delivery please call any one of the following ladies who will gladly call for anything that you have to offer for the Jumble Sale.

KOWLOON: Mrs. E. M. Jones, 13-15, Salisbury Road, (opp. Star Ferry). Telephone No. 50547.

HONGKONG: Mrs. F. H. Leeby, Room 503, Gloucester Hotel, Telephone No. 28003. Mrs. N. A. Gorman, 8, Felix Villas, Mt. Davis Road, Pokfulam, Telephone No. 36384. Mrs. S. J. Cooke, 7, Hillcrest, 111 The Peak, Telephone No. 29007.

WEEK-END WOMANSENSE

Woman to Woman by SUSAN DEACON

Little things that make women badly dressed

WHEN you think of the millions of words of advice written each year by fashion experts on women's clothes it would seem that we *couldn't* go wrong.

But don't believe it. I see countless badly dressed women travelling around London each day. Women who cannot resist adding several little bits of nonsense to a tailored suit.

Oh! those eye veils, dangling earrings, ankle strap shoes, and floating scarves which have ruined so many good outfits.

Confusing

Worn individually and with the right outfit these accessories would create an impression, but worn together they are not worth the money paid for them.

The present-day fashion of teaming up separate jackets and skirts to make several outfits is confusing many women.

Flared jackets were made to be worn with pencil straight skirts. Never wear them with a flared skirt.

This is a common mistake, as shown in the picture.

Plain clothes

The effect of ankle straps, shoulder bag, hat trimmings and earrings worn with the loose jacket and swinging skirt is bad taste.

How much smarter is the girl on the right. Neat-looking hat and accessories accentuate the extravagant line of the jacket.

Remember that:—

1 Unless you are able to afford a vast collection choose plain clothes as the basis of your wardrobe.



2 Several shades of one colour are better than three different colours.

3 Freshen your wardrobe with a flower spray or vivid scarf but wear only one at a time.

4 With a basic dress, say black don't wear white hat, white gloves, white shoes white handbag. A single white accessory is more effective.

Pamela Blake's HOME COLUMN



'So you're going to become a mother.' How terribly thrilling.'

The nursery gets a fun chair

NEW ideas in children's furniture are coming into the shops.

From Sweden comes a "fun chair" in beech, which rocks, trundles along, or turns on its side to become a table. There are collapsible tables and chairs in waxed beech from Denmark, diminutive settees upholstered in check material which is spongeable and hardwearing, with chairs to match.

* * *

A portable play chest with composition table-top is scratch-and-bump-proof and converts into a blackboard. There is a bookcase and rails of coloured beads at one side, a towel rail and an inside space for keeping toys. It is on wheels for easy removal to other parts of the house.

You can make every room a safety zone for a child with a safety guard that fits all doorways and stairways. Simply press a lever and the guard is fixed.

* * *

Children's beds and nursing chairs have side drawers, there are loom cradles on wheels, and collapsible rubber baths with side pockets to hold towels, soap and talcum. And no longer can today's child complain of getting soap in her eyes when her hair is washed. She can wear goggles made of sponge and celluloid.

For a baby's bedroom there is a Brumas and Ivy rug, which is washable and unfadeable, and a dual-purpose rocking chair which can be held rigid in any position by a locking device.

* * *

IT'S NEW....

....a happy birthday record, for every age of child between two and eight years, has an original tune and theme for every year....a how-to-start-a-library book containing some 1200 suggestions, for children between the ages of four and 14, and an information bureau to help you choose.

—(London Express Service).



The new idea for BEACH WEAR

☆

Paris designers have been giving a pre-view of summer styles for the beach. This Bayadere linen jerkin by Marcel Rochas is worn over white shorts.

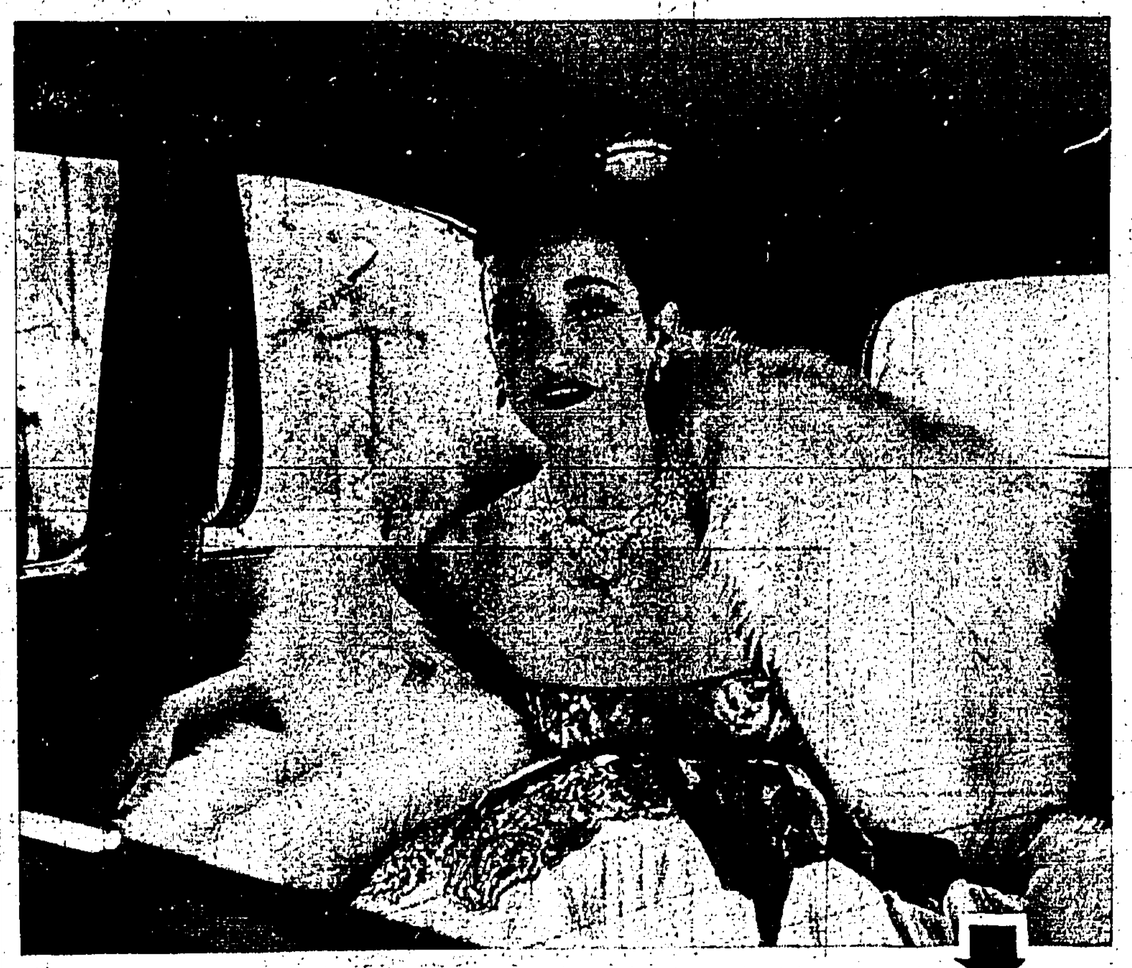
—(London Express Service)

The Duchess has pearls



Bouquet, tiara, necklace of pearls for the Duchess of Gloucester, who dined with the Anglo-Danish Society.

—(London Express Service)



THE NECKLACE—just a handful of artificial pearls strung together by some near-genius in the costume-jewellery business. In France—finally got to Hollywood. It was designed in Paris, exported to New York, snapped up by an out-of-town buyer from California. In Beverly Hills last Christmas someone bought it for a film star friend. And this girl, having somewhat unusual tastes for a film star—she does not like real jewels—brought it to London with her. So here is the rich-looking cluster of fifteen pearly leaves in the company of a luxury limousine, white fox fur, black lace, shimmering satin. Oh, the girl? Dorothy Lamour, to whom the necklace belongs. *(Photograph by John French)*

EILEEN ASCROFT picks a Paris idea for London . . .

'Jewel' dresses on the way

MINOR fashion revolution is being plotted by some of London's Big Ten Couturiers for the autumn in fabrics. They will present us with jewel-toné materials in tweeds, suitings, fine wools, stiff silks and rich satins.

The unusual materials designers have been choosing for their next collections make a dramatic change from the muted shades of spring and the cloudy transparencies and dazzling white, black and navy of summer.

Effect is achieved by weaving bright clear colours—rose, royal blue, emerald and tangerine—into dark colour grounds so that in the light the colour glints like a jewel. Many of the tweeds and suitings are carried out in three-pattern colour schemes with a plain wool, a check and a herringbone design all teamed to be used together in one outfit.

Reversible wools also have the jewel effect. Brilliant yellow, red, blue and green on one side shine through to the other dark side of the material when the light strikes. A navy and white dog-tooth check reverses to pillarbox red.

Dark silks look matt black in the shadows, but as soon as the light strikes them they shine like rubies or sapphires; satins which look like liquid champagne suddenly flash with vivid green beneath the electric lights.

The big French couturiers have placed orders for many of these new materials so we shall see them in Paris collections, too. And as many of the wools are featherweight, American buyers are falling for them as well.

Many of them will be on sale to the London customer at less than £2 a yard.

Nylon plus

New forms of nylon are making featherweight foundation garments. Nylon coutil is used for a belt as light as two roses; Nylon-leno for a gossamer pantie-brief; and nylon voile for the lightest corselette ever produced. Weight: 4oz.

Brassiere news includes an evening model for wearing with strapless gowns with shoulder straps of triple strands of pearls, and glamorous satin numbers hand-painted with flowers. For sports there is a brassiere and slip combined with elastic insets at the back to allow easy movement. Exotic newcomer to night wear is a strapless nightgown in telescopic all-nylon, with front looking like a Dresden shepherdess.

Quick-drying nylon satin will make popular swimsuits this summer, also glamorous nylon velvet, in navy, burgundy and kingfisher blue.

Poster skirts

Latest shoe styles from New York feature pin-stripes in blue calf or black or cocoa suede, with companion handbags, to match pin-stripe suits.

New beach accessory is a cap with attached visor, made from a special plastic, which filters the rays of the sun. Attached is a scarf of many colours, which can be tied in a dozen different ways to protect the hair or shoulders.

Hand-painted poplin skirts feature travel posters touting the scenic attractions of holiday playgrounds — France, Italy, Mexico, Brazil, Switzerland, and even Britain.

First Swedish collection shown in London drew applause from buyers last week. Coats and suits were simple in line, well cut, many from British materials. Prices, even with import duties and taxes, compared reasonably with ours. Many of the dresses were made in a silky French doe-skin cloth.

Four English girls and two Swedes showed the clothes, which favoured blacks and greys. The hats were small, off the face and simple.

Accessory ideas....spray of tangerines for a lapel 2s. 6d., crisp white carnations, 11s. 3d.

—(London Express Service)

Skirts get longer again

from POPPY RICHARD

PARIS. — Longer skirts and huge hats made the fashion news at Longchamp race meeting.

Women ignored the prevailing trend, with skirts longer than those shown in the leading dressmaking houses, usually touching the calf.

Hats — instead of slanting forward at the "fashionable" angle—are still worn on the back of the head, framing the face.

The whole effect gave a much more feminine and better balanced silhouette than the "official" one.

Women seemed disinclined to trust the mid-August temperature. Two out of three visitors wore a very trim suit tightly waisted. Next favourite model was a smart black frock.

★

The black and white combination led; there was plenty of grey and white and some navy.

Enormous black straw hats, felt or velvet cartwheels or saucy little white shapes are almost a uniform in Paris at the moment.

Other models switched back off the face with the brim silhouetted in a flower pattern, or were faced with cane in a chair-seat design.

Keynotes were simplicity and elegance.

There were many chemisier frocks—tucked in the Fath and Dior manner—jumper suits were worn by some of the smartest women.

Many women carried a fortune in gold and diamonds on a lapel. Clips were the favourite ornaments, worn in pairs. Real jewellery is pushing couture junk out—and the women who could not put up real diamonds settled for a red carnation in their button-holes.

Many shoes, bags and gloves were white and heels very high, despite the gravel.

Smartest woman in the paddock wore a simple bottle-green shantung frock and a matching box jacket with a big black velvet hat rolling off the face.

A well-known mannequin in the ladies' stand wore a half-length check capelet over a pencil-slim black skirt, with a tiny white hat.

—(London Express Service)

Household Hints

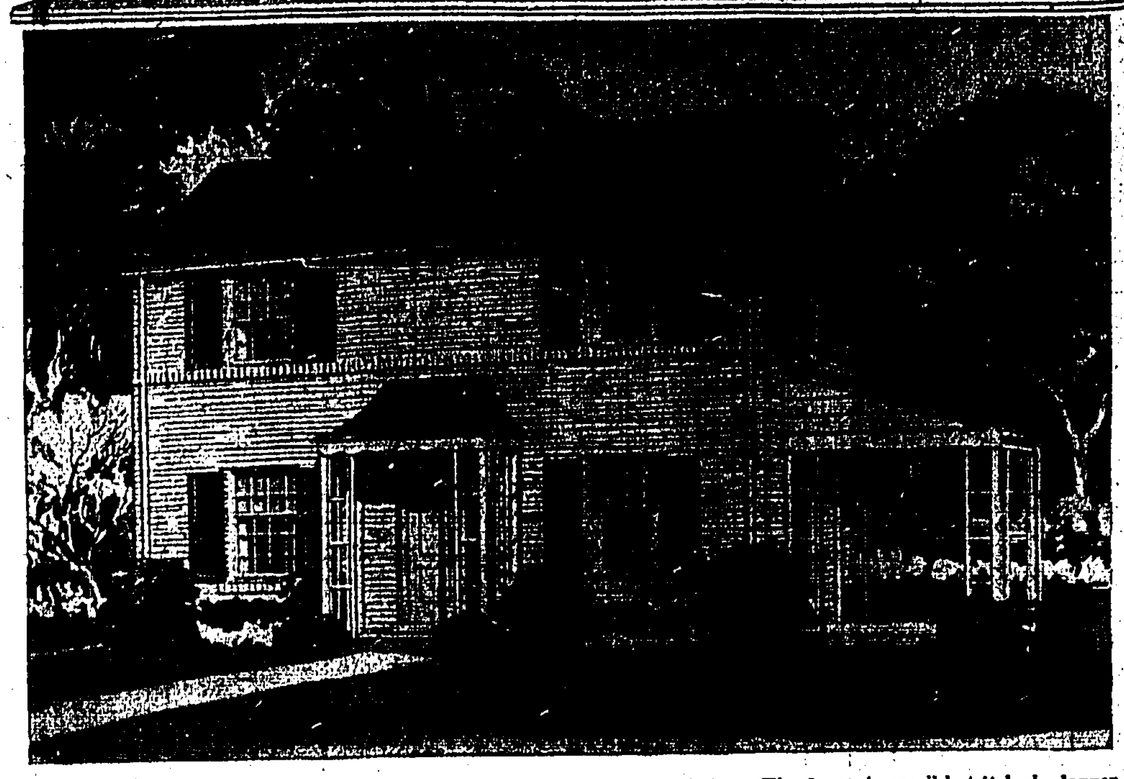
To clean a sticky iron, rub it over a layer of salt sprinkled on heavy paper. Wipe it with a beeswax pad. Be sure to rub soleplate thoroughly over absorbent paper to remove surplus wax.

* * *

The young woman choosing her linen trousseau should buy six sheets for each bed, so that they can be used in rotation. Three cases are the minimum for each pillow. If sheets vary in size, mark them so you will be able to select the right one easily from your linen closet shelves.

PRACTICAL HOMECRAFT

TRIM TWO-STORY



BUDGET-PRICED SIMPLICITY makes this brick home a popular choice. The house is small but it looks larger because of the side porch. Window shutters add to the exterior of the house, which is Colonial in style. A trellised porch frames the entrance.

By Joan O'Sullivan

This brick home is a popular type because of its Colonial simplicity and moderate cost. A small house, it actually looks bigger than it is since the side porch adds length to the front view.

Attractive shutters add interest to the windows and the trellised porch gives a note of charm to the entrance. A side porch is not only pretty but practical, too. It provides a shady spot to sit on sunny days and might also be used for outdoor dining.

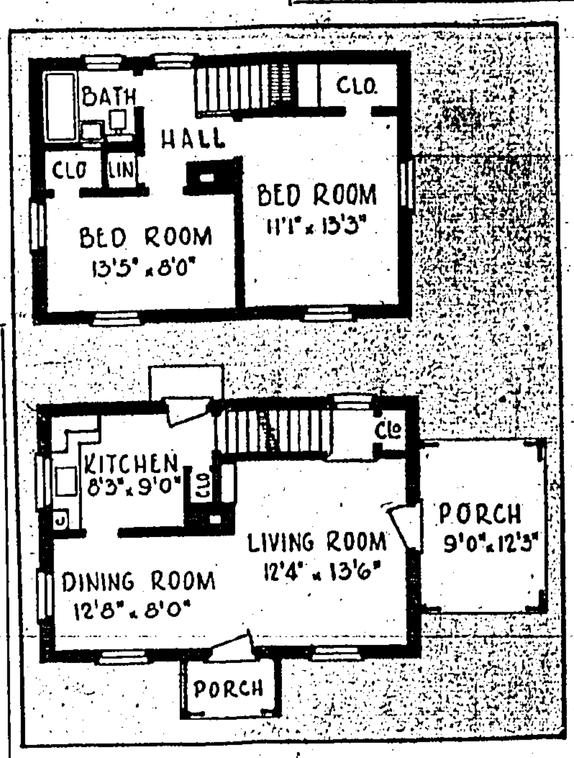
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Opening off the front door, there's a living-dining room. This arrangement, so popular these days, should stir the imagination of the home decorator.

There are so many attractive ways to fix up combination rooms. There is no hall closet but guests' clothes may be placed in a closet in the far corner of the living room.

Upstairs are two bedrooms. One is arranged to accommodate twin beds. Closet space is more plentiful on this floor. Each bedroom has a good-sized closet and there's one in the hallway for linens. The bath is on the second floor, too.

The house takes up 13,765 cubic feet. Ceilings on first and second floors are 8 feet high, basement height is 7 feet.



FLOOR PLANS for this small two-storey home are efficiently arranged. A living-dining room takes up most of the main floor.

IT'S YOUR HOME

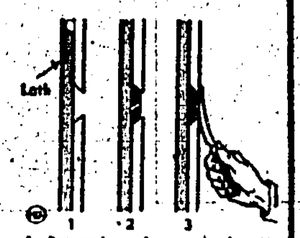
Patch in time saves the plaster

By BOB SCHARFF

FOR all its neat, hard smoothness, a plaster wall has one big drawback. Sooner or later, holes and cracks will appear in the wall. When they do, the neatness is gone.

Small surface cracks are easily filled; just wet them down and thumb them full of patching plaster, spackle, or plaster of Paris. To make the plaster hold, it may be necessary to undercut the crack slightly with a beer tin opener or other sharp pointed tool.

Large cracks or holes must be cleaned out so that no loose material remains. Then, undercut the edges with an old chisel so that the patch will be slightly larger at the back than at the front. This locks the hardened patch in.



1—Remove loose plaster and undercut
2—Apply scratch coat
3—Apply the finish with trowel

DON'T POUND

When filling a large hole, it may be necessary to anchor the patch. This is done by cutting a piece of wire screening to fit the hole and tacking it to the exposed lath with a few brads. Don't pound too hard.

Mix the plaster as directed on the box. Never mix more plaster than you can use in 30 minutes.

Before you apply the patch, thoroughly wet down the edges of the old plaster and the exposed lath. If neglected, the old plaster will draw water out of the patch causing the patch to shrink and crack.

To do a satisfactory job on a deep hole or crack, you should apply patching material in two coats. The first, called the scratch coat, can be worked into place with a wide bladed putty knife. Push the wet plaster into breaks and finish it off about an eighth of an inch below the level of the finished surface.

WET IT DOWN

When the scratch coat has hardened, wet it down and then apply a thin coat of plaster, smoothing it into place with a trowel. Avoid leaving a powdery edge of plaster extending out over the old plaster.

Sandpaper the patch level when dry with a fine paper over a block of wood. Before refinishing the patch or wall, mix a thick glue size (obtainable at paint and hardware stores) and seal the patch.

This week's GADGET

by JOAN DALE



To prevent burning the hands with scalding water or steam, this new kind of colander has a heat-resisting plastic handle, which enables it to be held well away when straining hot vegetables.

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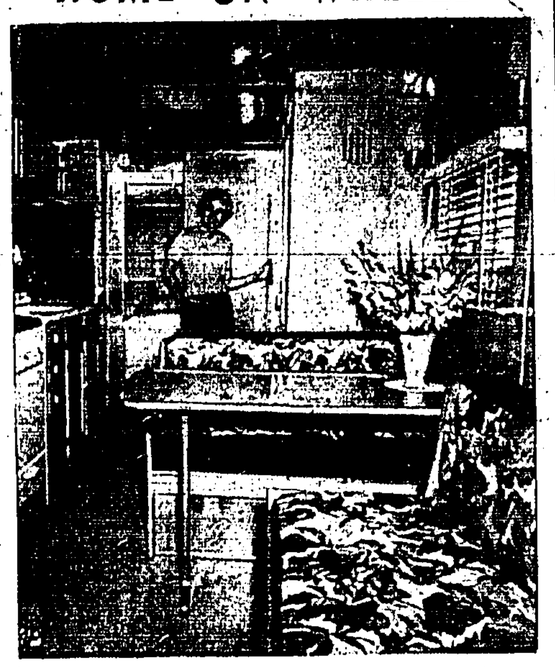
Hongkong's Popular Ceylon Tea

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HOME ON WHEELS



TRAILER OF 1950 — Helen Olsen stands at the refrigerator in the convertible dinette of a 1950 31½-foot trailer displayed at Bourbon, Ind. Seats can be made into a bed.

Household Hints

To wash corduroy clothes; use mild soap suds, put garments in machine and run five minutes. Rinse three times in lukewarm water. Never run through wringer but put directly into rinse water. Hang up dripping wet. Don't even wring by hand. Hang jumpers on wooden clothes hangers.

* * *

To size a piece of needlepoint intended for a chair cover, measure the width and length; dip needlepoint in cold water until thoroughly wet. Roll up in a turkish towel to get rid of excess water, then thumb-tack to a board, stretching, if necessary, to original measurements. Let dry for at least three days, away from any heat. The piece must be thoroughly dry before it is removed from the board.

* * *

When you wash brushes used for dusting furniture or draperies shake and hang them to dry. Also, shake several times during the drying. This prevents bristles from matting.

* * *

The average life expectancy of a 60-watt light bulb is around 1,000 hours. It is wise to replace bulbs when they have started to blacken. Always keep fresh bulbs in reading lamps.

TOP PROBLEM OF TEENS

By H. N. BUNDESEN, M.D.

So far as the high-school set is concerned, acne is Medical Problem No. 1. It is certainly the one they would most like to see solved and about which many learned dermatologists feel the same way.

That we still have no quick and sure way of clearing up this skin condition is evidence of its complex nature, which includes a great deal more, according to the best authorities, than the mere formation of pimples on the skin of the face.

Block Openings

These are primarily due to excessive secretion from the glands of the skin of fatty materials which tend to block their openings. These plugs are known as blackheads and they readily tend to become inflamed and to produce pimples.

The conditions which can affect this process are many. In many cases acne seems to be an inherited condition, since it so often seems to run in families. Excessive activity of the glands of internal secretion during the maturing period may play a part. Anaemia or lessening of the colouring of the blood, the use of drugs such as iodides or bromides, and the eating of excessive amounts of fatty foods may be responsible for making the condition worse.

Of course, the treatment of the acne will depend on which of these factors is present. However, there are a number of general measures which may be helpful.

To begin with, all fatty and greasy applications to the skin should be avoided, as well as excessive amounts of fat in the diet.

The face should be cleansed with soap and warm water twice a day. The blackheads should be carefully squeezed out, preferably by a physician and a preparation containing resorcinol and sulphur used at night. It is suggested that all chocolate be eliminated from the diet.

Seems Helpful

One form of treatment which seems to be helpful is the giving of Vitamin A in amounts of 50,000 units three times a day. In some cases glandular extracts, such as from the thyroid, or estrogens from the ovaries, are administered.

X-ray treatments in severe cases are helpful, but it is advisable that they not be used until the patient has reached the age of 17.

Of course, the treatment for acne should be carried out under the directions of a physician who will decide just which methods may be of help in the particular case.

QUESTIONS AND ANSWERS

L. M.: What foods should a person eat who has hardening of the arteries?

Answer: For the most part, the diet should consist of fruits and green vegetables, and milk if it agrees with you. Eggs should be eaten only occasionally; bread, potatoes, and other starchy foods may be used moderately; meats, alcohol, tea, and coffee should be absolutely avoided.

In general, the avoidance of excessive amounts of fat is advisable.

Paint your own dinner plates

By ELEANOR ROSS

HERE'S a new decorative note and a new hobby: painted paper plates. It's a unique hobby, offering a nice note of self-expression, and a mighty inexpensive one it is, too. And when well-handled, the paper plates look absolutely charming, and like the more expensive ceramic pieces, do a good job of livening the decor of any room.

The trick is, though, that the plates must be of the non-absorbent type, the paper hard surfaced and specially treated to resist moisture. Otherwise, the surface would lap up paints and lacquers like a blotter.

Ancient Method

Either the ancient method of decoupage or a more simple artistic treatment may be used. For the decoupage treatment, the face of the plates is first given a background coat of tempera paint. Abstract, floral or scenic designs for the plates may be cut from wall paper, wrapping paper or magazines; and pasted on the plate with rubber cement, mucilage or any ordinary paste. Designs may be retouched with tempera paints, if desired. When dry the plates are sprayed with a liquid plastic several times. Hours later a first coat of clear, waterproof lacquer or linoleum varnish is applied, followed by two additional coats, spaced one day apart. The final and finishing touch to achieve a product that closely resembles the finest china is paste wax, buffed to a gloss.

Plate rims may be painted a contrasting colour or treated to form an antique effect with a sponge dipped in gold paint. Or, if you don't care for a border, the design may be brought right out to the rim. When the final effect is achieved, loops are applied to the back for hanging purposes.

Paper Plates

Other decorative ideas using paper plates have been worked out, too. The edges may be cut in scallop formation or even cut to simulate a flower or animal. Ruffles, ruching, braid or wool may be sewed to the rim of the plate to fit in with any decor. Small reproductions of fine art or even magazine cutouts may be used.

Regular paint or nail polish can supply colour for the rims, with plain, dotted, striped or floral designs. A woman with art experience can probably paint her own designs or scenes. Or cord, raffia or wool could be worked back and forth over a plate base to form interesting examples we examined.



Man's evening collar worn with an outsize starched pique bow with an 18-inch span.

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GROUP picture taken at the Peninsula Hotel reception following the wedding of Mr M. J. Ludvigsen and Miss Y. C. Sotero. (Henry Mok)



SCENE at the YWCA, Duddell Street, on Monday when the Hongkong Council of Women met at tea to discuss plans for a working girls' hostel. (Telegraph Staff Photographer)



MR Shui Wai-yue and Miss Ling Kin-sau, who were married recently at St Andrew's Church. (Ming Yuen)



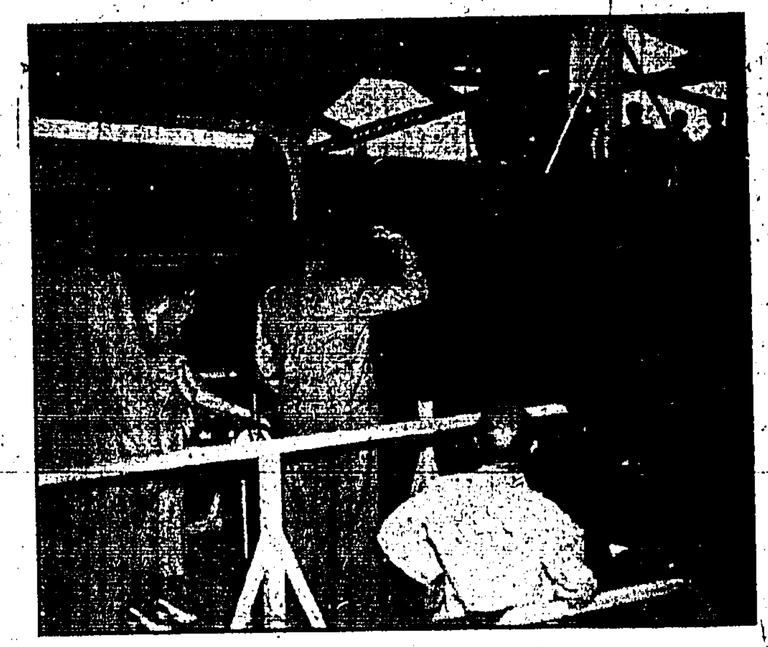
PICTURE taken at St Andrew's Church on the occasion of the wedding of Mr Brian Douglas Hoatson and Miss Vera Dorothy Griffiths. (Ming Yuen)



THE christening took place at St Paul's Church recently of Aubrey Samuel, infant son of Mr and Mrs Li Fook-wo. Picture was taken after the ceremony. (Ming Yuen).



HE the Governor, Sir Alexander Grantham, photographed at the Pui Ching School, which he inspected recently. (Mayfair)



AT the launching of the new vehicular ferry, Man Foo, at the Kowloon Docks on Tuesday. Lady Grantham performed the ceremony. The bottle of champagne is seen striking the vessel. (Telegraph Staff Photographer)



A happy group of Girl Guides at the tea party given by the St Mary's School Company on Tuesday. (Telegraph Staff Photographer)



MEMBERS of the Choral Group who took part in the production of the opera, "Cavalleria Rusticana," pose for a group photograph at a tea party early this week. (Telegraph Staff Photographer)

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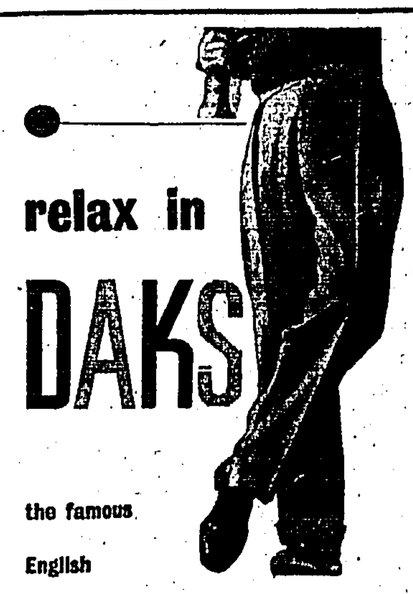
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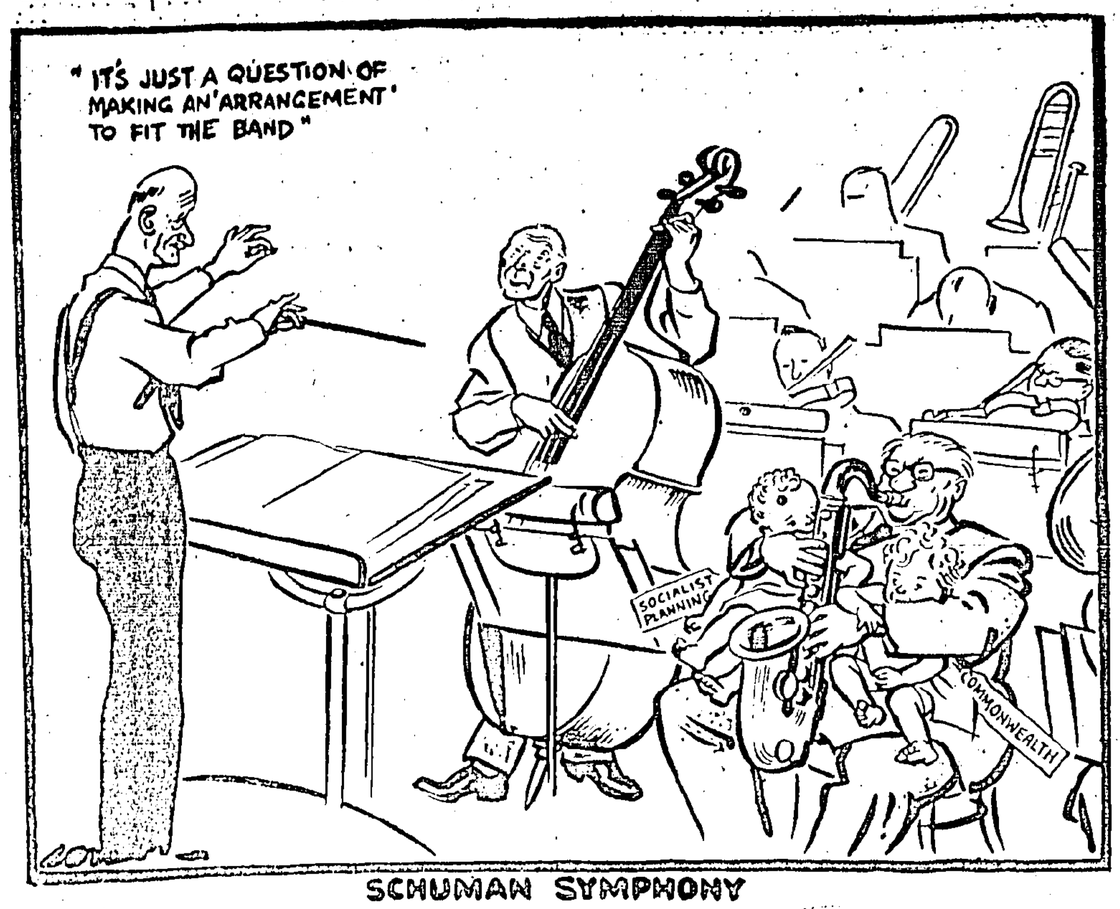
MR Philip Franklin and Mrs Edith Kathleen Caroline Mann soon after their wedding last Saturday at the Registry. (Telegraph Staff Photographer)



ANOTHER Registry wedding last Saturday was that of Mr Kwong Ying-pui and Miss Lee Wai-kum. (Ming Yuen)



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When WICKED WOMEN talk of LOYALTY

"I WAS the co-respondent. We had three children. My wife ran up bills, lied to me, and derided me for ten years. She was terrible with the children. I fell madly in love with a woman whose husband neglected her, and who had had a child by an American, and many other affairs before marriage. I suppose this overruled my conscience, and I fell.

"Her husband divorced her, getting £200 damages against me. My wife still loves me and wants me back. My mistress says, 'You got me into the Divorce Court, and must stay with me.' What am I to do?" So writes Mr. A.

YOUR course is clear. You admit your children are under the care of a mother who neglects them; they need you all the more. Your mistress is a self-confessed adventuress, and you are the latest in a long line of "lovers."

Like most women of this pathological type, she is learning too late that "damaged goods" quickly lose their bloom. Her age reminds her how soon she will be on the shelf, unless she succeeds in settling down.

No wonder she wants you. She, to whom loyalty has had no meaning, now pleads for you to be "loyal" to her. Her twisted mind is revealed in her remark that you got her into the Divorce Court.

Your wife behaved badly; she is, however, your wife. Between mistress and wife a man's first duty is always to his wife. You have been a rotter; why not be a man and tell her so? Talk over frankly what each of you used to dislike in the other, and then let bygones be bygones.

Avoid like the plague, in future, the woman "whose husband does not understand her." If you have learned your lesson, you will have no difficulty in "understanding" what she is after.

• •

"MY PARENTS married me off to save their good name," says Mr B. "I came from a very respectable family. I was only 16 when the parents of a girl friend of mine came to inform my folk that she would become a mother. Our marriage was arranged within a matter of days."

Mr B. lived with his wife whom he had come to hate, until their child was 16. Then he met a Waaf, fell in love for the first time, was divorced, and now has to pay 12s. a week maintenance.

"Is it fair," he asks, "that I should spoil all my life because my parents made me marry?"

BE fair to the girl you married before claiming pity for yourself. It could not have been easy for her to live with a man who hated her.

The real tragedy is that there should be parents like yours. Far more than the life of a baby is needed to justify marriage. Too often it is the baby who suffers through forced marriages by being the constant source of resentment between husband and wife who do not love each other.

It should be possible for a decree of nullity to be given in cases where "free consent" was not really given by the parties to such a marriage.

The law holds to this principle in theory, but seldom implements it in practice.

It need never be a matter for divorce where there has not, in fact, been a marriage.

• •

"I am a mean, jealous, and resentful man," writes Mr C., "a duplicate of husbands described in your article. I was a love-starved child, and married to find love. I am now living with my parents again and still hoping to find it. I have left a lovely young wife and child, who has asked me to return.

"I try to assert myself, but the rottenness appears to take charge, and I even take it out of my father's dog. I am afraid of being hurt, and of being thought a 'sucker.'"

YOU made the mistake of marrying not to find a wife, but to find a mother. Only your wife knows what that meant in practice, and she has had a very rough time of it. That she wants you back proves her to be an unusually brave woman. Meet her with equal courage and tell her what has been the trouble.

You are still mentally a child, whose one idea is for protection. You are terrified, like an adolescent boy, of what people are thinking of you. Have a talk with a sound psychologist, and he will help you to unravel the roots of your infantile fixation.

Link yourself on to your local church, and so begin the process of growing up and of ridding yourself of that sense of guilt which is dragging you down.

You have, indeed, signs of a very high form of courage already, for you can admit you are in the wrong. Stop your introspection. Launch out with your wife and child in the glories of married-partnership.

You will win your self-respect by forgetting yourself in the adventure of family life.

—(London Express Service)

The man who says

WE ARE ALL WRONG

Mr. Ackermann decides you were mistaken about—

That apple at night : Nero's fiddle : Roast Beef of England : Indian rope trick : Cinderella's slipper

by **SIDNEY RODIN**

YOU always hear it said that clever men usually marry silly women. Take it from Mr Alfred Ackermann, this is not true. On the contrary, he says, they tend to marry women who are themselves exceptional.

Mr Ackermann, who is 82 years old, should know, for he has spent 58 years debunking most of our mistaken yet cherished beliefs.

So far he and an 87-year-old assistant, Mr J. W. Jarvis, have found that more than 2,000 of them are wrong.

WHEN WOMEN DO THE HUNTING

AS youthful engineering student Mr Ackermann first heard it said that men were always the hunters and women the hunted. He decided to test this widely held opinion.

He discovered that more often the reverse was true. Among other proofs was the evidence given by 25 middle-class married men in Chicago—16 admitted they had first been seduced by a woman.

Again, everywhere he went he was told that character could be read from the face.

But Mr Ackermann established through the experts that there is no correlation between the size and shape of the head and ability of any sort.

Nor does the complexion, forehead, nose, chin or any other feature bear a known relation to psychological traits.

The student's appetite for the truth was whetted. He had always been taught by his father, a civil engineer in Kensington, to be meticulous in thought, and so a hobby to dispose of stupidities and old wives' tales became an overriding passion.

DON'T HAVE TOO MANY HOT BATHS

IN all things he searched for the truth.

The full fruits of this search will be given to the world when Mr Ackermann publishes a half-million word book—"Popular Fallacies" (Old Westminster Press, 30s.).

Mr Ackermann quotes medical sources to discredit the common view that plenty of hot baths are good for us. He concludes that they impair rather than improve health, and that two a week are usually sufficient.

The idea that exercising the body rests the mind is exploded. You read in his book that "no athlete was ever a genius, and no intellectual person can be much of an athlete."

Why? Because all fatigue is, at bottom, of one kind and the strain on the total store of energy continues.

BEDROOM FLOWERS ARE HARMLESS

DO you refrain from eating an apple at night because it is "unclean"?

If so, you are needlessly depriving yourself of an enjoyment because fruit before bed "need not be avoided more than any food which is easily digested."

Do you refuse to sleep with flowers in your bedroom because you imagine they vitiate the air?

Mr Ackermann shows that the breathing of plants is so slight a disadvantage that it would take a full-size oak tree to do the same damage as an ordinary gas or lamp flame.

Florence Nightingale rightly said that the carbonic acid gas given off by a vase of cut flowers would not poison a fly.

Is it true that a frosty winter is more healthy than a mild one?

The answer, according to Mr Ackermann, is no.

Statistics compiled over 30 years show that a cold winter is unhealthy, a mild winter healthy, a hot summer always unhealthy, and a cold summer healthy.

YOU ARE TALLER IN THE MORNING

MANY mothers like to see their children grow into "big boys" in the subconscious belief that chubby children must be healthy. Mr Ackermann says this is not necessarily so.

Fat children are often backward in walking on account of poorly developed muscles. They are less resistant to disease and less likely to grow into muscular men and women.

Most people would pooh-pooh the suggestion that you are taller in the morning than at night.

But this happens to be true: "The discs of cartilage between the 24 vertebrae of the backbone yield considerably to the pressure due to the weight of the body when it is erect, and expand when the body is recumbent."

It is commonly held that women are more sensitive than men. But do they really have a more delicate ear for music, a finer appreciation of colour, a more discriminating sense of touch or smell than we coarser males?

Rigorous tests by modern science go to show that some of these beliefs are far from the truth.

THE ROPE WAS A BAMBOO FAKE

HERE are more examples of Mr Ackermann's debunking.

The legendary Indian Rope Trick has never been performed.

In this illusion, which many British soldiers in India claim to have witnessed, a rope is thrown into the air and a boy climbs up it, vanishing at the top. What the soldiers saw was a bamboo fake rope.

A man does not have one fewer rib than a woman. Each has 12 pairs.

Gold is popularly thought to be the most valuable metal, but there are at least eight metals more costly. Nor is lead the heaviest.

Do you accept that Nero fiddled while he watched Rome burn? You are wrong.

The violin was not invented until the sixteenth century, and even if he played the lyre he was still 50 miles away from Rome at the time.

BEAU BRUMMEL WAS NOT A FOP

AND have you always pictured Beau Bruinmel as a fop? He was never extravagant in dress.

He thought it the very worst of taste to attract attention by his clothes.

Is it true that a baker's trade is unhealthy?

The death rate among bakers is almost the same as among solicitors, domestic servants, watchmakers, shoemakers, saddlers, bricklayers, and blacksmiths—all slightly above the average.

The highest mortality rate occurs among innkeepers and their staffs.

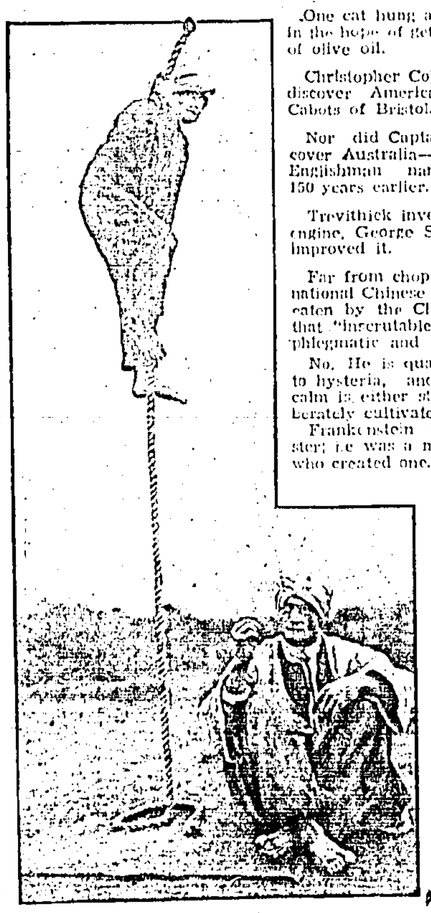
It is not more dangerous to prick yourself with a pin than a needle. Neither metal is poisonous and each can contaminate just as easily.

"Murder will out." Statistics prove this proverb wrong.

During some periods in Britain only one murderer was apprehended for every seven murders committed.

BACON, NOT BEEF DEFEATED ARMADA

THE "roast beef of Old England" is not of such ancient origin. We defeated the Spanish Armada on bacon, and Cromwell's Ironsides made their victorious charges on mince and stews.



The rope trick. Can it be done?

One cat hung around for days in the hope of getting a spoonful of olive oil.

Christopher Columbus did not discover America—it was the Cabots of Bristol.

Nor did Captain Cook discover Australia—it was another Englishman named Dampier, 150 years earlier.

Trevithick invented the steam engine, George Stephenson only improved it.

Far from chop suey being the national Chinese dish, it is never eaten by the Chinese. And is that "inscrutable" race always phlegmatic and philosophical?

No. He is quarrelsome, liable to hysteria, and his reputed calm is either stupidity or deliberately cultivated.

Frankenstein was not a monster; he was a medical student who created one.

BAGPIPE AND KILT

THE bagpipe was not a Scottish invention, for it was probably introduced to Britain by the Romans, and the kilt is not Scotland's national dress. It is only part of the Highlanders' dress.

Cleopatra was not an Egyptian: she was a Greek. Othello was not a black man; he was a Venetian soldier.

You don't usually marry your opposite.

Harmony prevails over contrast in human mating by five to one. We are really attracted by people like ourselves.

The Albert Hall is not round. It is oval, much longer from north to south.

The bride does not walk up the aisle; she walks up the nave, and doves are not particularly peaceful—they fight with their neighbours and are not always gentle to their wives.

If your feet are wet and you have to keep your boots on, many say it is a good thing to pour whisky into the boots. The answer is: No, don't waste it.

Whisky causes a sensation of warmth, but does not raise the temperature.

The alcohol in it evaporates more rapidly than water, so the loss of heat is likely to be greater with whisky in the boots.

BUTTERING A CAT'S FEET

OLD countrywomen say that putting butter on a cat's paws stops the animal from straying. Buttering a cat's feet has no greater force than cupboard love.

Nor did Dick Turpin ride to York, and he never had a horse named Black Bess.

Lady Godiva didn't ride naked through Coventry, and King Alfred was too practical a man to burn cakes.

KING JOHN COULD NOT WRITE

KING JOHN did not sign the Magna Carta: he couldn't even write.

Nor did the original Cinderella wear a glass slipper. It was made of fur and the error occurred in translating from French folk lore.

It now only remains for someone to discover that Mr Ackermann has sometimes been led "up the garden."

FOOTNOTE: Mr Ackermann, who lives at Rotherwick-road, Hampstead, London, is a retired civil engineer who has travelled the world. He has specialised in clay research and the utilisation of solar energy.

As a University of London dignitary he assisted in the robing of the Duke of Windsor when as Prince of Wales he received the degrees of the university.

—(London Express Service)

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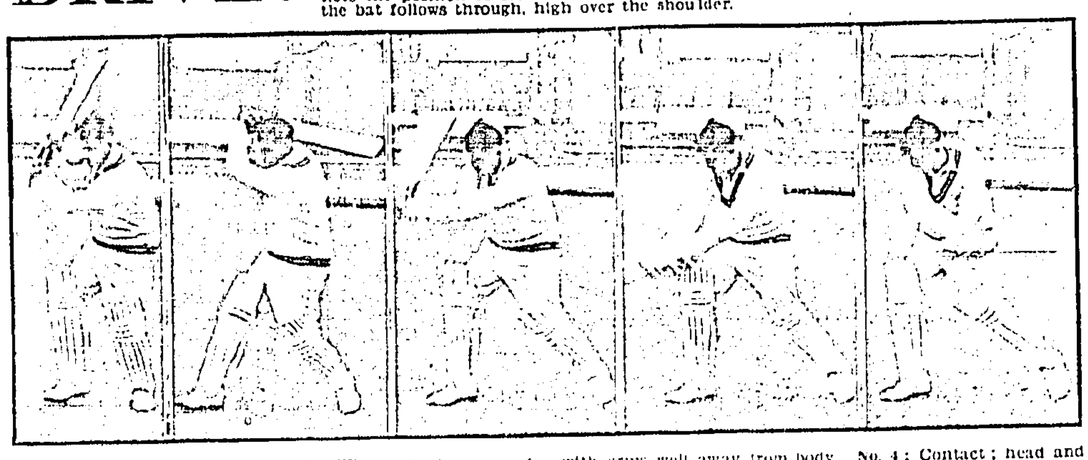
—But How About Piling Up Some Runs

SPORTS SCHOOL

Another Lesson From The Bedser Twins



DRIVE: ALEC comments on a drive by Eric: Picture No. 1: Eyes on the ball; good back-lift; left leg well out to the pitch; No. 2: Contact bat straight and close to leg, elbow out; weight on slightly bent left leg; body well over the ball. No. 3: Full follow-through; note the position of feet. No. 4: Conclusion; body thrown forward into the stroke, and the bat follows through, high over the shoulder.



CUT: ALEC BEDSER comments on a cut by Eric: No. 1: Bat well picked up; right foot moving back and across the wicket towards the off-stump; elbows well out. No. 2: Right foot in position; whole weight transferred from left to right foot. No. 3: Right leg slightly bent; bat coming down with arms well away from body. No. 4: Contact; head and body over ball; arms free and almost straight and well away from body; blade of bat face downwards with "toe" below level of hands. No. 5: Completion of stroke; bat should follow through with a roll of the wrists to keep the ball low. Again HIT the ball—don't tickle it.

Have you ever analysed the first-class batting averages at the end of the season and wondered why Mr Master scored nearer 3,000 than 2,000 runs while Mr Mediocre apparently had a struggle to reach his 1,000?

Or have you watched that well-known pair batting together out there in the middle and wondered why Master scores twice as many runs twice as quickly as Mediocre, though they have an equal share of the bowling?

Watch them closely next time you go to any first-class match. I think you will find the answer is this: Mr Master has a full and complete range of scoring strokes; Mr Mediocre's range is restricted. He plays three or four shots superbly, but his scoring ends with those three or four shots.

STRAIGHT IS SAFE

Cricket is always a battle between the batsman and the fielding side. The initial advantage is with the fielding side, and, once it becomes generally known that a batsman has only three or four scoring shots, the captain of that fielding side will see to it that those shots are blocked by fieldsmen before they are even made.

The scoring strokes in cricket can be divided into two main categories: those played with a straight bat and those played with a cross bat.

Now, providing you hold the bat correctly, get out to the pitch of the ball, get your head well over the ball when you hit it, the straight bat shots—the drives—should present few difficulties. Remember, a straight bat is a safe bat.

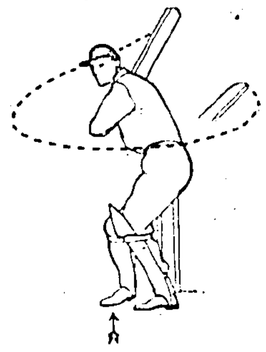
But a man who can drive without knowing how to play the cross-bat shots will not score many runs; his shots will be blocked.

So let us examine a few of the more unorthodox, and admittedly tricky shots. First, the leg side shots: the hook, pull, and sweep.

The hook and the pull are probably, from the batsman's viewpoint, the most dangerous of all shots to play, and, until really mastered, should not be attempted in match play. So get down to it at nets and master them.

HOW THEY DIFFER

In most respects the stroke is the same to slightly different balls. The hook is used against a short-pitched fastish ball



THE PULL
Be sure to pivot on the back foot

directed at the wicket, or just outside the leg stump, and the idea is to crack it round to the fine-leg boundary.

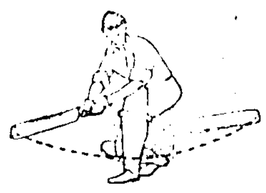
The pull is used against the same type of ball pitched outside the off-stump. This time it is pulled round towards square leg boundary. But remember this: you can pull slow bowling but you cannot hook it.

In both shots the right leg must be moved backwards and across the wicket outside the line of flight of the ball. In both shots the batsman's body should be square on to the bowler when he actually hits the ball, and should be facing the direction the ball has gone when the follow through is completed. He should always pivot on the back foot.

LOVELY—DANGEROUS

The sweep is usually employed against an overpitched ball on the off-stump. It is a lovely shot to watch and to play; but it is dangerous. You move your left foot forward and across the off-stump, at the same time bending the right leg so that the knee almost touches the ground. The bat is swept right across the line of flight, parallel to the ground.

Now the cut: bat first on the off—the cut square late. Fundamentally they are similar. In both strokes the front foot remains much



SWEEP TO LEG
The right knee almost touches the ground

while the back foot moves back and across the wicket. Then the idea is to swish your bat through the air, cutting the ball off at right angles to its original course.

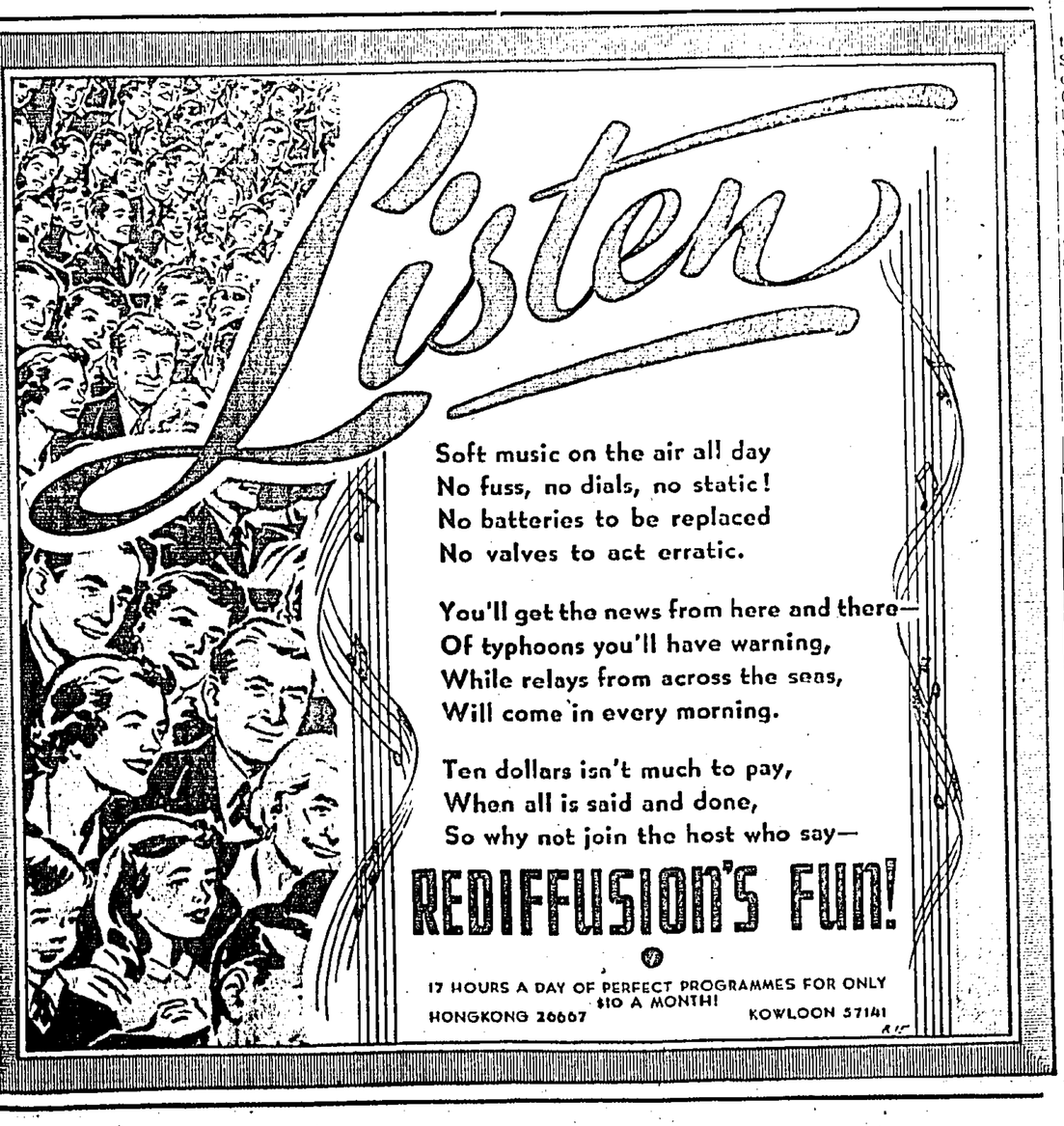
Here are the balls to cut: For a square cut—a short-pitched fastish ball about stump-high directed well outside the off-stump. It should send the ball past point. For the late cut choose a medium fastish bowler, short of a length, wide of the off-stump. Never attempt to late cut it, though, if you cannot get right over the top of it.

TOE POINTS WAY

Remember this tip: In all the drives and the cut the toe of the foot off which toe shot is being made (i.e. the front foot in the drive, the back foot in the cut) should be pointing towards the direction you intend hitting the ball.

That is one of the ways of penetrating a well-placed field. Even if you have not yet acquired a full range of strokes you can still score a lot of runs fairly quickly if you pay attention to detail.

Note carefully exactly where the fieldsmen are standing, then direct your shots just out of their reach.



BRITISH SOCCER IS AT THE CROSSROADS

SAYS ARCHIE QUICK

British Soccer stands at the crossroads. The series of disasters on the Continent allied to the flight of Neil Franklin and George Mountford to South America has brought about a crisis only comparable to the time when the present Amateur Football Association broke away from the parent body.

I would not say that consternation reigns within the Football Association, but a visit to their Lancaster Gate headquarters gave me the very strong impression that officials are apprehensive—apprehensive of two things, heavy defeat at Rio de Janeiro in the World Cup series and further defections overseas by other professionals. The Players' Union is concerned too.

A Football Association official told me that not until Secretary Sir Stanley Rous and the other officials return from the current Continental trip will anything be done, but then the situation will have to be tackled seriously and thoroughly.

THREE LOST?

It is to my knowledge that three famous centre-forwards are contemplating accepting engagements overseas—one in Italy and two in South America—and they may be but the vanguard of a wholesale exodus which might well cripple League football in this country. One is with a North East club, another in the Midlands and yet a third in Yorkshire.

I have met one agent for an Italian club who has £20,000 to spend on a tip-top player, and the player himself would be offered a two years' contract with option to extend, £2,000 down upon signing, a house and all found for his family if any, a free trip home to England each close season, £30 a week plus bonus.

All this tax free. What player can resist such an offer when all he gets in England by statutory maximum is twelve guineas a week in the winter and ten in the summer plus a £2 win bonus and £1 for a draw.

THE ONLY REMEDY

The Football Association, the Football League and the Players' Union are all fully aware of the temptation, but as far as I can see there is only one way for them to remedy it—discard the maximum wage rule and let a star be paid on merit.

England "B" lost 5-0 at Milan, the "A" team scraped home 5-3 at Lisbon thanks to two penalties against a side they beat 10-0 two years ago, and the national Amateurs lost 4-1 in Copenhagen.

It seems almost too bad to be true with the selection of 22 players for Rio looming only a week or two ahead. The loss of Franklin has undoubtedly thrown England's defensive strategy to the winds, but in spite of this the Football Association should have strong men in reserve.

I cannot help but feel that an experienced club manager should be in charge of the team, a man such as Stanley Cullis or Matt Busby. Mr Walter Winterbottom has done a fine theoretical job, but he has not had the practical playing experience that I think is needed to weld our individual stars into a team.

REVIEW OF THE SOFTBALL SEASON:

Inter-Hong League Was A Runaway For Civil Service

BY "STARDUST"

The Inter-Hong League, ever popular prior to the war, was once again successfully run this past season with an increase of two teams over the six which participated last year.

In contrast to last year, when the Hong League ended in a tie between Gibb Livingston and Stanvac which necessitated a play-off to decide the Champions, this year Civil Service practically ran away with the pennant with no defeats.

The Civil Service reigned supreme and annexed the San Miguel Shield. They earned victory the hard way and it was a praiseworthy effort. The task of winning the pennant seemed hopeless from the start for they were without their regular players in every game and reserves had to be substituted.

The real test of their mettle came to the fore when they met Gibb Livingston (last year's Champions) in their initial game. After a demoralising blow in which they gave up three runs in the first inning, they fought back with unflinching confidence and hearts that refused to quit. Not only did they stem the tide of runs, but eventually managed to overtake their opponents.

DONORS' DEBUT

San Miguel Brewery, the donor of the Inter-Hong Shield, entered a team for the first time this season. The San Miguel gang was generally picked to top the league and they partly justified the choice by being the runners-up. Had their offensive been supported by even fairly good fielding, San Miguel, and not the Civil Service would have won the pennant.

Stanvac got away poorly. They lost two successive games to Caltex and this year's Champions, Civil Service. They looked like the Stanvac of last year by trampling over the other Hongs in the remainder of the first round schedule until they met Gibb Livingston again, who knocked them out of the pennant race.

Caltex pulled off the smartest upset of the season when they scored a convincing triumph over the last year's Champions, Gibb Livingston, early in the season. Although the whole squad as a unit contributed much to the victory, it was mainly due to the superb pitching of Bill Schulte that the unforgettable success was achieved.

LOST NO LUSTRE

Although Gibb Livingston (last year's Champions) were beaten at the post, they have not lost any of the lustre which has always characterised their diamond activities. This outfit had the pennant within their grasp in the campaign, only to see it slip away at the last moment.

Several players on the original roster are still with the present star-studded edition, and even though they failed again, the boys will live to fight another day.

Based on their last year's showing, the Shell Sports' Club had little to recommend them. They were weak in the infield. However, Shell played head-up ball and taking the breaks that came their way managed to get sixth place, where they stayed during the remainder of the season.

Sparked by the fancy clouting of Umberto More and Eddie Remedios, Union Insurance are to be commended for their untiring efforts to secure that elusive win against the Meefoong gang. Their attendance record was perfect for every player on the line-up was on hand at every game.

The Mercantile Bankers ended up in the loop basement. Despite their poor showing, the Meefoongs displayed a fine sense of sportsmanship throughout the whole season.

A DAY IN MACAO

Despite Mr Weather Clerk being most unkind to sportsmen the exhibition game between the Jaguars of Hongkong Senior Softball fame, and a Macao Team came through with flying colours. It was played on The Melco Club Ground in Macao under drizzy rainfall.

The Jaguars mauled Macao 17—3. The home side was selected from Shanghai evacuees. A mammoth crowd of fans attended to witness the first appearance of Softball in Macao after the war.

The Jaguars are going places! They played peppery ball in Macao and made rings round the home squad to pile up 17 runs against 3. It makes one wonder that the winners did not tire from running and that the losers did not throw in the white towel when the victors were so merciless.

It certainly appears that "no love was lost" in the Jaguars-Macao massacre — especially with the score 17-3. But, of course, it's all in a ball game!

Jaguar grass-mower Vic Pedruco was hurling in this fracas and had the Lusitanians eating out of his hands. The latter were saved from the "humiliation" of being whitewashed when "Mickey" Pereira singled to right with the bases loaded in the fourth canto and shattered all hopes of a shutout game.

Two more safe-hits bunched up in the fifth frame produced a total of three runs for the Macao outfit. Vic Pedruco held the opposition scorelessand hitless for the first three stanzas.

JUMPED INTO LEAD

The Jaguars, who were blanked in the initial canto, jumped into the lead in the next inning when Chandu Pedruco and Lino Marques slid across the platter on an error and single. In the third frame, the visitors produced an avalanche of six runs to put the game on ice.

Shorty Tonnochy of Macao pitched a steady game, struckout two and allowed only three free tickets, while Vic Pedruco of the winning team issued three.

The biggest blow of the tilt was brought off by Ollie Vas, Manager of the Jaguars, who smashed a three - semester. Jaguars' Rennie Sequeira at first base fielded flawlessly with ten put-outs without an error, and also Umberto Mose played errorless sizzling ball at the windy alley for seven put-outs and three assists.

A double-play was made by the Macao team when Lionel "Jive King" Sequeira was tagged out by hurler Tonnochy, who relayed the elusive pill to catcher Andy Carrion in time to nail Frankie "Samba" Correa who tried to score from third base.

After the game, a reception was held at the Melco Club in honour of the Jaguars Softball team. Mr Ace Braga of the Macao team entertained the visitors with popular Music and Songs.

Arthur Peall says:

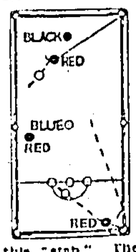
THIS 'STAB' SHOT TIP IS OFTEN MISSED

COMMON stroke in the building of professional snooker century breaks is the "stab." I know what it can do at the spot-end with a simple red.

Leaving an almost dead straight black to follow, this movement looks almost too easy.

Indeed it is not very difficult, but when welded into a century break it assumes the importance of a true half-ball shot in a thousand at billiards.

Reliability is the keynote of this "stab." The player must be clever enough to leave the cue-ball on a given space no bigger than a sixpence. That point often goes unnoticed.



With one red over a centre pocket and another in baulk, cue-ball in hand, and colours on their spots, which red would you pot first?

I recently saw a player take the one in baulk, then blue red, blue and go on to clear the colours in first-class style.

K. O. CANNON . . . . . WITH WHISPER IN THE SOUTH OF FRANCE



Hints on how to buy a second-hand car

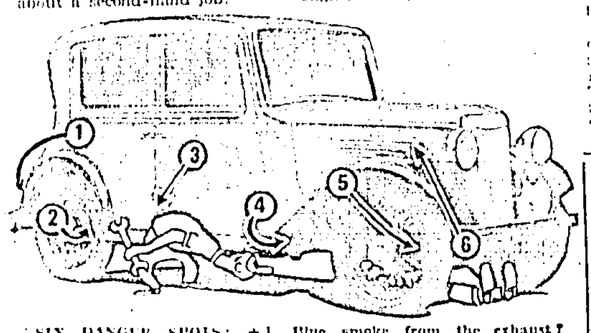
by BASIL CARDEW

...YOU CAN'T DO IT WITHOUT GETTING YOUR HANDS DIRTY

LOOK at the news flashes of the last month — enough to drive a would-be motorist off his head.

"Fewer new cars for the home market this year"—*so I won't get my new car for a bit.* "More petrol for pleasure"—*now I must get that car.* "Petrol up 9d. a gallon"—*to blazes with motoring!* And now "Fares must go up, say Transport Commission."

That was yesterday's news—and in thousands of homes the car-or-no-car debate opens again in time for Whitsun. If it can't be a new car just yet, what about a second-hand job?



SIX DANGER SPOTS: ★1, Blue smoke from the exhaust? ★2, Damaged rear axle? ★3, Badly corroded body panels? ★4, Fractured chassis frame? ★5, Broken springs? and ★6, Cracked cylinder block?

The technique of buying someone's cast-off car has changed completely. First, it is now a big money job, and second, the average age of the second-hand car is now nearer 10 to 15 years old against three to four years in pre-war days.

Dealers seldom get caught, so let us see what the dealer looks for in a second-hand car. Here are the things he always avoids. Once he has spotted them, he gives up trying to buy the car.

Check and test

DON'T think you can be sure of a good buy without stripping off your coat and getting under the running boards.

POINT ONE: Look for cracked cylinder blocks. The crack usually runs horizontally across the cylinder head. *Indications:* Corrosion on the outside of the engine block; rust; general decay of the metalwork. *Test:* Scrape the metal with a knife in case efforts have been made to conceal the cracks.

POINT TWO: Search for fractures in the chassis frame. They usually occur just behind the front springs. *Indications:* Ill-fitting doors; sagging of the whole body; the bonnet won't shut down properly; the whole car appears to have a pot-belly.

POINT THREE: Badly corroded body panels. *Indications:* The panels rust away at the edges where they join the wings and the inside of the door openings. Outwardly a pitted or blistered paintwork is a warning.

Main danger with corroded body panels is when the frame and body are made in one. Then corrosion can cause the break-up of the springs and axles. Such a car can fall to pieces at any time.

POINT FOUR: Watch for engine wear, usually shown by heavy oil consumption. *Indications:* Warm up the engine by letting it idle for a few minutes at a slow speed, then open the throttle. If blue smoke comes out from the exhaust it is ten to one there is serious cylinder or piston wear.

POINT FIVE: Look for broken springs fore and aft. *Test:* Use a wire brush to clean the spring leaves. If worn, the springs will show clear-cut fractures among the leaves.

POINT SIX: Check the transmission. Sawdust is not now used to conceal faulty gearboxes because for years they have been synchromesh. And synchromesh simply won't work in sawdust. But the back axle is another problem.

Test: You can check wear in back axle in two ways. (a) By driving a "car and seeing whether the axle is noisy, and (b) By jacking up one back wheel, engaging top gear, and seeing to what extent you can turn the jacked wheel. It should not turn more than five inches of the outer edge of the wheel rim.

Any more play shows undue wear on the transmission.

'No, thank you!'

THERE are one or two other signs you should note before taking your money out of your pocket. For instance: If there are more than three or four inches play on the steering wheel, then the front axle and steering gear are bound to be worn. If you can turn the wheel half-way round without feeling the pull of the front wheels, then the car is dangerous.

Look at the tyres. Uneven wear on the front tyres is an indication that the front axle is out of true, and the car may have had a bad crash. Say "No, thank you!"

When the battery is heavily corroded with a whitish-green sulphur substance you can take it that it need to be renewed. Try the lights and look to see that the dynamo is charging on the ammeter gauge.

If neither is working properly then there will be trouble with the electrical system.

You can make only half-hearted test of the brakes by driving at 30 miles an hour and putting your foot on the pedal. If the car pulls to the left or right the brake linings and even the brake drums may be worn. If you have to put your foot hard down on the pedal before anything happens, ther the brakes are faulty.

Take off Wheels

JOHN Kinsey, chief engineer of a motoring organisation which examines cars, told me that he wouldn't buy a secondhand car without removing all wheels to examine the brake drums and linings to make quite sure.

Let's face it. Most second-hand cars on the road today have run their allotted span. So be careful how you buy. Or in the end it may be cheaper and safer to pay more in fares.

—(London Express Service)

DAB and FLOUNDER

—by WALTER



THE NOVELS AT 15s A TIME ARE HERE TO STAY

Books and Persons
By HORACE THOROGOOD

HAS the 15s novel come to stay? I discussed this with Mr Desmond Flower, director of Cassells, who published at that price **The Crusader** (reviewed here recently) and R. C. Hutchinson's **Elephant and Castle.** They have another 15s. novel in hand.

For novels of over 250,000 words, his answer was, Yes.

Reason: because at 12s 6d. present general maximum price, they are either impossible or uneconomic. The Crusader had 656 pages, over 300,000 words; first printing was 15,000 copies.

"If we sell no more than that, we make only 9 percent on our outlay. Before the war, a similar sale would yield 20 to 33 1-3 percent return."

Elephant and Castle had 690 pages, 350,000 words, and fared disappointingly. The novel in hand, The Last Miracle, is even longer—712 pages. "If we did it at 12s 6d. and printed 50,000 copies, our capital outlay would be £19,800. receipts £19,791—a loss."

I asked, then why publish these literary monsters? Most of their would be better for shortening. The libraries dislike them—will only accept a limited number at 15s. Their length dismays hard-working reviewers. They stand poor chance with Book of the Month choosers.

Mr Flower replied: (1) their publishers have faith that their uncommon merit will justify the gamble; (2) novels of outstanding worth, such as they are presumed to be, appeal to booklovers rather than to borrowers. And prestige, of course counts; publishers like, even at risk of loss, to be associated with novels of renown.

Accent Of Wales

○ Richard Llewellyn has begun new novel for Michael Joseph. I understand it will carry forward How Green Was My Valley and connect it up with the Welsh colony established in Patagonia since about 1865. He visited it recently during lecture tour in South America. He has just started long lecture tour in U.S.A.

○ Speaking of Welsh, quite a new thing in fiction is **New Day** (Heinemann, novel of Jamaica written in Jamaican dialect by V. S. Reid, born and educated in the island. This dialect is remarkably like the Welsh. Even purely local expressions have a quaint Welsh flavour.

○ **Dear Life,** short novel by H. E. Bates (Michael Joseph, February 27) is proving large dollar-earner in America. "Minor masterpiece of the macabre," says one reviewer, who adds: "The English are becoming more than adept at the cool, efficient melodrama which for so long was exclusively American."

○ From Longmans, in June, will come **The Letters of William Morris,** collected for the first time, edited by Philip Henderson. Much evidence, suppressed by first biographer J. W. Mackail, was destroyed, but the remainder is said to throw a clearer light on problem of Morris's married life. Mackail's Life of Morris, by the way, is now being added to the World's Classics.

○ Longmans' also announce Elizabeth Bowen's **Collected Impressions** (April), embodying her critical articles of last 14 years.

—(London Express Service)

NEW BOOKS by GEORGE MALCOLM THOMSON

Private Utopia of a man who was denounced for immorality

PORTRAIT OF A GENIUS, BUT . . . By Richard Aldington. Heinemann. 15s. 367 pages.

D. H. LAWRENCE was an English Dissenting working man, with a great deal of the Puritanism and prejudice of his kind. Nobody would pretend that he was a typical product of the Congregational chapel and the mining village.

But nobody, having read Aldington's pert, irritable, readable biography, will fail to recognise how much of his original environment the author of Lady Chatterley's Lover carried with him through life.

He hated women who painted their faces, hated sexual promiscuity, hated bull-fighting, hated foreigners (and denounced the English), he loved pottering about the house and helping in the kitchen. He looked English, felt English, and, like all the English, wanted to remake the world to a new pattern of his own devising.

How typical that he, with Bertrand Russell, was intent in 1915 on a complete social reconstruction of the world. The collaboration took the form of Lawrence issuing a series of orders to Russell—Let everybody have wages, sick or well. Then there will be no fear of the wolf at the door. "Which practically solves the whole economic problem for the present."

* * *

All through life Lawrence was trying to persuade his friends to join with him in founding a private Utopia to be called Rananim, and inhabited by people ("about twenty souls"), who loved him and hated one another.

Communism was to reign over a group of cottages, not less than a mile and a half apart from one another situated in Cornwall, Italy, Fort Myers in Florida, or the Andes, according to the enthusiasm of the moment.

The nearest that Rananim came to realisation was one night in the Cafe Royal when six out of Lawrence's seven guests agreed to sail with him to New Mexico.

Only one of the dinner party went to New Mexico. When she arrived, she went about with a knife to defend herself.

The importance of Lawrence for his time did not, of course, lie in his social vapourings. He had a brilliant eye. He could convey that there was more in a scene or a situation than the most brilliant eye could perceive. He was a magician and a mystic.



THEODORA BENSON

He believed that the 1914-18 war had brought a whole world of ideals to an end—liberty, democracy, the belief that human beings wanted peace and love. And what was to replace these dead ideals?

The answer was confused, often self-contradictory. In making it, Lawrence ran into a storm; was denounced for immorality. It hurt. "I am not very much moved," he said, when a magistrate ordered his novel The Rainbow to be destroyed, "I only curse them all, body and soul, root, branch and leaf, to eternal damnation."

The record of a self-tormented life; of its loves and hates (almost synonymous); of a consumptive of genius who fretted and wandered to death; whose lasting value in literature springs from a simple creed:

"For man, the vast marvel is to be alive."

* *RICHARD ALDINGTON, novelist, poet, essayist, translator, served in the Guards in the 1914-18 war. Since then he has spent his time in writing, chiefly in the South of France.*

THE MAN FROM THE TUNNEL. By Theodora Benson. Gollancz. 10s. 6d. 271 pages.

NINETEEN stories. Nineteen, or nearly nineteen, different kinds of story. That is the trouble with this book.

It is easy enough to say of it: How clever! What an expert touch! What a command of technique! But it is harder to say: This, madam, is exactly the sort of story you will like.

Which makes it all the more important to remark that Miss Benson has written some delightful stories. For instance, The Lion and the Prey, with its Veronica, who, one feels, is a nice girl, even when drunk, and madly in love with William, even when sober.

With what a ripple of wit this sad little modern fable flows on! Miss Benson is assured, almost reckless, in her dexterity.

* *THEODORA BENSON, the daughter of Lord Charnwood, was born in Lichfield, the birthplace of Dr Johnson and of Garrick. Since her childhood she has been living in London in a small Regency house with a garden. Has travelled in the East Indies, the Balkans, Central Europe, Canada and America, Italy and France.*

PRAIRIAL. By Laura Talbot. Macmillan. 9s. 6d. 236 pages.

EMILY, a highly-strung woman, married to William, a landowner suffering from neuralgia, commits adultery with Hayton, one of her husband's tenants, the acrid emanations from whose strong, healthy body are pungent as the autumn itself.

This idea was borrowed by Lawrence from Wells, by Wells from Strindberg, and by Strindberg from—but to return to Emily. She has a daughter by Hayton, which is a bitter blow to William who was willing to overlook her lapse if she would produce a son whom he could make his heir.

As things turn out, there is nothing for William to do but go on having neuralgia and for Emily who has been toying with the ideas of madness, to get herself certified.

LIBRARY LIST

The Marines Were There. Sir Robert Bruce Lockhart. Putnam. 12s 6d 229 pages. Some of the war's finest exploits, recorded with zest; admiration and a gift for nervous narration. During the war the Marines rose in strength from 12,000 to 80,000; kept the evacuating destroyers waiting 20 minutes in Norway because "it is not the policy of the Corps to leave equipment in enemy hands"; provided nine Commandos; fought in ships of every size from a canoe to a battleship; kept alive the tradition "First ashore and last off."

One Omen. C. M. Woodhouse. Hutchinson. 9s. 6d. 208 pages. These stories, half-fiction, build together a picture of the Greek Resistance which is in places moving, in others funny. Barba Stavro, the Greek guerrilla, is one of the richer characters of war literature. A book of outstanding quality.

Fuster! Fuster! Patrick Balr. Eyre and Spottiswoode. 9s. 6d. 226 pages. In terms of fierce action, and under the image of a train going nowhere at ever-increasing speed, Balr paints society, its class divisions, its upheavals—and the tendency, exhibited by all revolts against social injustice, to create a new structure, equally unjust. Tract for the times, disguised as adventure story.

London Express Service.

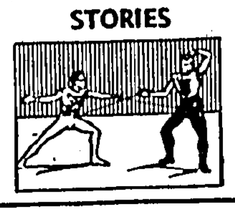
VIGNETTES OF LIFE

"Wives"

By KEMP STARRETT









The BOYS and GIRLS PAGE







ON THE KIDNAPPER'S TRAIL IN TO-DAY'S INSTALMENT OF THE CHILDREN'S SERIAL, *Five Fall into Adventure*

Off in George's boat

What has happened so far

Julian, Dick and Anne have been staying with their cousin Georgina (George for short) and her dog Timmy. Strange things have been happening. George's father has had valuable scientific papers stolen. Kidnappers have captured George and Timmy and spirited them away. A little ragamuffin girl called Jo has somehow got mixed up in all this, and has rescued Julian and the others when they got lost in Ravens Wood. Now they are on their way home again, and Jo has promised to take them to where a man called Red Tower lives, because they feel sure he has got George and Timmy.

CHAPTER 17

JOAN was extremely thankful to see them. She had been so worried the night before that if the telephone wires in the house had been mended, she would most certainly have rung up the police. As it was, she couldn't telephone, and the night was so dark that she was really afraid of walking all the way down to the village.

"I haven't slept all night," she declared. This mustn't happen again, Master Julian. It's worrying me to death.

And now you haven't got George or Timmy. I tell you, if they don't turn up soon I'll take matters into my own hands. I haven't heard from your uncle and aunt either—let's hope they're not lost, too!"

She bustled about after this outburst, and was soon frying sausages and tomatoes for them. They couldn't wait till they were cooked, and helped themselves to great hunks of bread and butter.

☆

"It's a spade and trowel you want for your food this morning, not a knife and fork," said Joan, disapprovingly. "You're just shovelling it in. No, I can't cook you any more, Master Julian. There's not a sausage left in the house nor a bit of bacon either. You fill up with toast and marmalade."

They had a conference after breakfast. "About this fellow, Red Tower," said Julian. "Who is he, Jo? What do you know about him?"

"Not much, said Jo. "He's rich, and he talks queer, and I think he's mad. He gets fellows like Dad and Jake to do his dirty work for him."

"What dirty work?" asked Dick.

"Oh—stealing and such," said Jo, vaguely. "I don't really know. Dad doesn't tell me much. I just do what I'm told, and don't ask questions, I don't want more slaps than I get!"

"Where does he live?" said Anne. "Far away?"

"He's taken a house on the cliff," said Jo. I don't know the way by land. Only by boat. It's a queer place—like a small castle almost, with very thick stone walls. Just the place for Red, my Dad says."

"Have you been there?" asked Dick, eagerly.

☆

Jo nodded. 'Oh, yes' she said. "Twice. My dad took a big iron box there once, and another time he took something in a sack. I went with him."

"Why?" asked Julian. "I shouldn't have thought he'd have wanted you messing round!"

"I rowed the boat," said Jo. "I told you, Red's place is up on the cliff. We got to reach it by boat. I don't know the way by road. There's a sort of cave behind a cove we landed at and we went in there. Red met us. He came from his house on the cliff, he said, but I don't know how."

Dick looked at Jo closely. "I suppose you'll say next that there's a secret way from the cave to the house!" he said. "Go on!"

"Must be," said Jo. She suddenly glared at Dick. "Don't you believe me? All right, find the place yourself!"

"Well—it does sound like a tale in a book," said Julian. "You're sure it is all true, Jo? We don't want to go on a wild-goose chase again, you know."

"There's no wild goose in my story, said Jo, puzzled. She hadn't the faintest idea what a wild-goose chase was. "I'm telling you about Red. I'm ready to go when you are. We'll have to have a boat though."

"We'll take George's," said Dick getting up. "Look, Jo—I think we'd better leave Anne behind this time. I don't like taking her into something that may be dangerous."

"I want to come," said Anne at once.

"No you stay with me," said Joan. "I want company today. I'm getting scared of being by myself with all these things happening. You stay with me."

☆

So Anne stayed behind, really rather glad, and watched the other three go off together. Jo slipped into the hedge to avoid being seen by Jake, in case he was anywhere about. Julian and Dick went down to the beach and glanced round to make sure the gipsy was nowhere in sight.

They beckoned to Jo and she came swiftly from hiding, and leapt into George's boat. She lay down in it so that she couldn't be seen. The boys hauled the boat down to the sea. Dick jumped in, and Julian pushed off when a big wave came. Then he jumped in too.

The boat went on and on, scudding at times before a fairly strong wind. Julian took the tiller from Jo. "We've come a long way already," he said. "Where is this place? Are you sure you'll know it, Jo?"

☆

"Of course," said Jo, scornfully. "I think it's round that far-out rocky cliff."

She was right. As they rounded the high cliff, which jutted fiercely with great slanting rocks, she pointed in triumph.

"There you are! See that place up there? That's Red's place."

The boys looked at it. It was a dour, grey stone building, and was, as Jo had said, a little like a small castle. It brooded over the sea, with one square tower overlooking the waves.

"There's a cove before you come to the place," said Jo. "Watch out for it—it's very well hidden."

It certainly was. The boat went right past it before they saw it. "There it is!" cried Jo, urgently.

They took the sail down and then rowed back. The cove lay between two high layers of rock that jutted out from the cliff. They rowed right into it. It was very quiet and calm there, and their boat merely rose and fell as the water swelled and subsided under it.

☆

"Can anyone see us from the house above?" asked Dick, as they rowed right to the back of the cove.

"I don't know," said Jo. "I shouldn't think so. Look—pull the boat up behind that big rock. We don't know who else might come here."



Jo began to climb up the rocky cliff like a monkey

They dragged the boat up. Dick draped it with great armfuls of seaweed, and soon it looked almost like a rock itself.

"Now, what next?" said Julian. "Where's this cave you were talking about?"

"Up here," said Jo, and began to climb up the rocky cliff like a monkey. Both the boys were very good climbers, but soon they found it impossible to get any further.

Jo scrambled down to them. "What's the matter?" she said. "If my Dad can climb up, surely you can!"

"Your Dad was an acrobat," said Julian, sliding down a few feet, much too suddenly. "Oooh! I don't much like this. I wish we had a rope."

"There's one in the boat. I'll get it," said Jo and slithered down the cliff to the cove below at a most alarming rate. She climbed up again with the rope. She went on a good bit higher and tied the rope to something. It hung down to where Dick and Julian stood clinging for dear life.

☆

It was much easier to climb up with the help of a rope. Both boys were soon standing on a ledge, looking into a curious-shaped cave. It was oval-shaped, and very dark.

"In here," said Jo and led the way. Dick and Julian followed stumblingly. Where in the world were they going to now?

NEXT WEEK
Things Begin to Happen!

—(London Express Service)

IDEAS

DON'T throw away an empty nail polish bottle. Clean it out with turpentine, fill it with water, and keep it on your desk. The "built-in" brush is perfect for moistening stamps and the flaps of envelopes.

A pair of pinking shears is also well worth owning if you're a heavy correspondent. Use them for cutting around leftover envelopes and half-used sheets of stationery. Result—dainty, miniature pages for short notes.

* * *

Dress up the cake, when you give your next birthday party, by covering it with a lush, white icing. Now place sparkling, multi-coloured stars all around the edge. These are made from gumdrops cut into the proper shape with a sharp knife. For something extra special, place fortune-telling tokens underneath the icing. Cover each one with a star.

* * *

If there's an old shower curtain in the house, the material makes wonderful waterproof book covers. What's more, you'll have enough plastic left over for a large, envelope-style portfolio as well, if you fashion it like the paper ones that are sold in stores. You'll be glad you did, the next rainy school day.

Counting our animal friends



By Dan Murdoch

THIS month 150,000 United States government workers begin the 17th Census. They ring doorbells, ask questions, fill in the answers for about 150 million Americans. Then for several months the Census Bureau counts up these answers. In December, they report to the President, who announces the figures when he opens Congress next January.

This year is a big census-year for animals too. The regular census-takers ask farmers exactly how many birds and beasts they own. But for wild animal life, special counts and surveys are made.

We count our people every 10 years—in the spring when the weather's good before folks start on summer travels. Wild animals are usually counted in the winter-time. In that season, birds and beasts don't move about much. Instead, they gather together in central spots. Besides, there aren't so many of them in winter-time, which makes counting them a bit easier. Accordingly, our animal counts this year have already been made, beginning last December.

Animals get counted much oftener than every 10 years. Some animals we count every few years, others every year or several times a year. It depends on the type of animal, their life-span, travelling habits, and so on.

* * *

ABOUT 2,000 workers count the wild animals, in forests and waters all over the land. Government officers, forest rangers, scientists, hunters, out-door folks in general, including boys and girls as well as grown-ups, all help out. Private organisations of animal lovers take part. The government agency in charge is the U. S. Fish and Wildlife Service.

Counting wild animals is harder in many ways than counting people. You can't ring doorbells and ask animals questions. The census takers try to make an accurate count of animals in just a few definite areas. The figures for those areas are compared from time to time. Thus we learn if wildlife is increasing or decreasing, even if we aren't exactly sure what the total number is.

Observers watch the skies and watering-places to count birds as they come and go. Aeroplanes fly over herds and flocks to photograph them. Helicopters hover above hard-to-get-at places. Jet planes get a fast picture before scary birds scatter at the noise of the motor. The photographs are enlarged, and the animals counted head by head or wing by wing.

Birds are also tagged around the leg from year to year. When they're caught, or observed through binoculars, the tag gives information for counting that type of bird. One butterfly enthusiast in Texas actually brands the insects, by stamping a number on the wings (it's painless).

Fish are especially tricky to count. In lakes, sometimes, a weak electric current is sent through the water. This drives all the fish to the top for a while, where they can be classified and counted. At dams and irrigation projects, too, fish can be "rounded up" and counted off as they try to go up or down stream in certain seasons. One specially fitted ship is taking five years to count the food-fish, such as cod, on our North Atlantic coasts.

* * *

BIRD censuses in general have been going on very year since 1899, among certain organisations. These counts aren't at all complete, but they show by comparison what has been happening to our birds for 50 years. Official counting of big game began in 1937, and it is taken every few years. We keep count today of 15 different kinds of game, with deer and bear heading the list. A special census of waterfowl has been taken several times a year since 1947.

We have good reasons for counting our animals. Many large herds graze in our national forests. The owners pay rent to the government for this service. We count domestic animals, therefore, to know how much to charge the ranchers and farmers concerned.

Among wild animals, are certain harmful birds, beasts, and insects. We're on the watch to see if they're increasing, so we can plan some action against them before it's too late.

On the other hand, we can't afford to lose our valuable animals. If they're dwindling, we want to know about it, so we can protect them. Animals censuses thus help the states make hunting seasons and game laws, and to establish animal "refuges" and "sanctuaries" where wild things can live in safety.

One animal we've saved from dying out is the bison or buffalo. When white men settled in America, 50 million of these animals roamed the western plains. By 1889, there were only 541 bison left in the country! But now, after careful counting and wise protection, we have about 4000.

Deer too were disappearing only 35 years ago. Now they represent nine out of 10 big-game creatures. We've been helping bears increase also, over the last 10 years.

Waterfowl are getting scarcer in the United States, but they're increasing in Canada. The census figures warn Uncle Sam to take steps to protect and increase these birds.

The Camel and His Humps

—What Good Were They, Knarf Wondered?—

By MAX TRELL

"NOW there's a strange looking animal," Knarf was saying to sister Hanid. They were at the Zoo, and were standing in front of one of the cages. The animal on the other side of the bars was tall and brownish and had two large humps on his back.

"It's a camel," said Hanid, reading the sign.

"What's it doing with those things on its back?" said Knarf.

At this camel, who had been eyeing Knarf, gave a loud snort. Things! I like that! Things indeed!"

"Oh, we beg your pardon," Hanid said. "This is my little brother Knarf. He didn't mean to say anything to hurt your feelings. He's never seen a camel like you before."

"I've never seen anybody like him before either," retorted the camel. He eyed Knarf again, then he said: "Those things on my back aren't things. They're humps."

"What do you do with them?" asked Knarf.

They Just Grew

"My dear boy, I don't do anything with them. They just grew there. But people can sit on them. I ride people around."

"Like a horse?"

"Pshaw!" snorted the camel again. "I ride people around much better than a horse. Look at a horse's back. It's flat. There's nothing to hold on to. but anybody who sits on my back can hold on to one of my humps. It's much safer. Look at my foot," he said, holding up one of his legs close to the bars.

Knarf and Hanid both peered at the camel's foot. "Do you see any hoof on it?"

Knarf and Hanid said they couldn't.

"Exactly," said the camel. "That's because I haven't got a hoof. I've got toes—good, big flat toes. They're for walking in deep sand. No horse can walk in deep sand the way I can. Do you know where I come from?"



Knarf looked at the camel.

Knarf said he didn't know. But Hanid, who had read about camels, answered promptly: "You come from the desert."

The camel didn't really smile, but he twitched his large mouth around so that it looked as if he were smiling. "Yes, my dear; the desert is my home. And there's nothing so filled with sand as a desert. You can go for miles and miles and miles without seeing anything but sand."

"More sand than there is at the seashore?" Knarf asked.

"Don't make me laugh," said the camel. "There's so much sand in the desert that if you put it all in one pile it would reach to the moon. And there's one thing that you can always find at the seashore and never NEVER find in the desert."

So Much Sand

"I know," said Hanid. "You mean water."

The camel twitched his mouth again. "Of course, here and there you might find a little well, and a few palm trees. But they hardly count. Most of the desert is as dry as a—as a—"

"As a biscuit?" said Hanid, which was the driest thing she could think of just then.

"Probably, my dear child, probably. And that means that when you go on the desert, you'd better take a good long drink of water before you start. That's what I used to do. That's what all we camels used to do. We'd take one good long drink before we started out. Then we wouldn't be thirsty for days and days. And do you know where we kept that good long drink of water?"

"Where?" asked Knarf.

"On my back," said the camel. "In my humps. Or anyway, that's what I think." And with that he really smiled and walked off, clump, clump, clump.

Skywriting as a Trade

SLAPPY HOOPER, the legendary artist who painted signs on a cloud, must take a back seat for today's skywriters who can splash words across the whole horizon.

Twenty-five years ago an English pilot got the idea of skywriting. He wrote the first



aerial message, "The Daily Mail," as a stunt to advertise an English newspaper. Seeing the possibilities of skywriting, American Allan J. Cameron obtained the American rights and established the Skywriting Corporation. His organisation still is in the business in this country.

Skywriting is certainly not a crowded field because there are only a dozen or so skywriting flyers in the United States. These men learned their smoke-writing P's and Q's in the hard school of experience. There is no other school specialising in this very special trade. Six months to a year of constant practice are needed before the pilot becomes skilled enough to attempt commercial advertising.

MILE HIGH ADS

Charges for the mile high advertisements range from U.S.$500 to $1,000, depending on the length of the writing and the number of times it is repeated. If the country over which the sign is written presents flying hazards that will be figured into the price also.

To skywrite, a pilot goes up from 12,000 to 15,000 feet and flies at approximately 150 miles per hour following a diagram which maps out the banks and turns required for the letters. After each letter is completed, the pilot must climb a considerable distance to prevent the wash from his propeller from scattering his sign. He will use from 20 to 30 gallons of a mixture of "ink" consisting of gas, oil and chemicals which make smoke when acted upon by the heat from the plane's exhaust. It requires an average of 50 miles of flying to form a short sign. This sign of course must be written backward so it will be readable to people looking up from the ground.

Skywriters warn boys not to quit school to join their glamorous ranks, at least not until they have learned to spell. Imagine the embarrassment of the pilot who saw his spelling mistake written in the sky to be read for 20 miles! He was obliged to go up again and cross out the wrong letter and write the correct one above it.

But he didn't have to write the misspelled word 25 times.

Sixth Sense

THE first robin that flies north in the spring attracts attention, newspaper notices and sometimes even acute rivalry among the neighbourhood's eager bird watches. Everyone wants to see that first robin.

Not many generations ago, the migration of birds was considered a profound mystery. Where birds flew in autumn or why they suddenly reappeared in the spring was a question without an answer. Today, through research and study, we know that the little Blackpoll Warbler actually travels 7,000 miles in his journey from Alaska to South America; the Plover, 2,400 miles. And a bird called the "Wheatear" migrates from North America to Africa.

No one has ever been able to explain satisfactorily just what it is in a small feathered creature that sends it unerringly over the miles of migration. It cannot be sight, taste, touch, smell or hearing. It must be a sixth sense: direction.

How, by the way, is your sense of direction? Do you know where you want to go? Is the incentive that makes you start strong enough to keep you on the course leading to your goal?

Those who find life meaningless are the ones who pick a small objective that is reached with little effort. A purpose should be so big that the pursuer loses himself in its bigness, pushing on through thick and thin, caring little for the pricks of disappointment or an occasional setback.

Your sixth sense is the most important sense you have. But it can be valueless if you fail to have a worthwhile goal in view. Look ahead to that goal now. Where ARE you going and WHY?

DO-IT

By Dale Goss

Things to Make With Materials at Hand



Rupert and the Dragon Pills—40

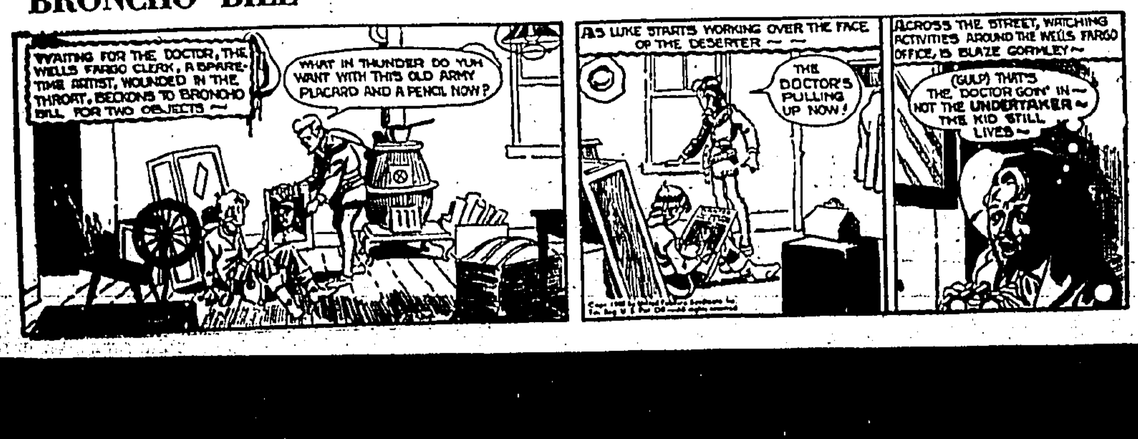


As soon as it is free from the rocket the mushroom-shaped piece on the top of the container changes its form. Out of it billows a lot of tough silk: the air catches it and swells it into a parachute, and the whole thing floats gently down. To Rupert's relief he finds himself right way up. He waits for the bump, but it is very slight because three springs underneath take the shock. The container topples over and the parachute covers it. Pushing open the door, Rupert wriggles his way out. "Why, this is Nutwood Common!" he cries.

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BRONCHO BILL

Cause for Worry — **By Harry F. O'Neill**

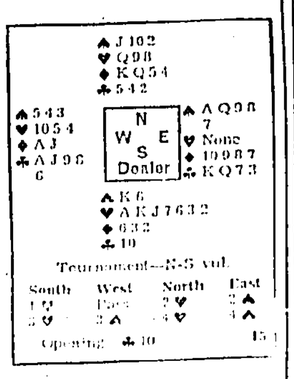


SPARE MOMENTS PAGE

•McKENNEY ON BRIDGE

Finesse Not Always Is The Best Play

BY WILLIAM E. McKENNEY



THERE are no statistics to give us reliable odds on the success or failure of a finesse. With a combination like the one in the trump suit in today's hand, the automatic play would be to lead the suit from dummy and finesse the queen, if the king has not been played. This play sometimes gains a trick, but there are many times when it loses.

With a combination like this, one trick must be lost in the suit, because the king, jack and ten are missing. However, if there are enough entries in the hand with the small cards, the best way to avoid losing two tricks is not to finesse, but to lay down the ace, then enter dummy and lead toward the queen.

East won the opening lead of the ten of clubs in his own hand. East reasoned that in all likelihood the lead was a singleton, and that South was hoping to ruff a club trick, holding two trump. East then laid down the ace of trumps, and led a diamond to dummy, winning with the ace and returning a low spade.

North played the ten, East the eight and South won with the king. Thereafter North and South won two diamond tricks. But East made his contract as a result of his trump safety play.

SIDE GLANCES By Galbraith



"Maybe I did say he was a nice boy—but this is the first time I knew he had one of those home-made jalopies with a five-note musical horn!"

BY THE WAY
by Beachcomber

I AM proud and happy to be able to announce another Conference, this time to be held in the Andaman Islands.

Since there is always a slight risk that something might be very nearly decided at one of these Conferences, there will be no discussions at all. A bulletin will then be issued, saying that of course nothing was decided, the purpose of such Conferences being not to make decisions; that there were no discussions, as it was never intended to have any, but in a general way tentative disagreement was reached on a number of important matters, and that it was felt that there was a not insubstantial community of outlook in the nonapproach to current problems of far-reaching gravity and scope. And then will come the *Times* comment: That in itself is an achievement.

Sporting note

ABOUT a month ago, after one of the worst brawls at a football match, I suggested that referees should be armed. I see now that in an English referee in Brazil was offered a stiletto, and was told, "You'll need this." This suggests that in Brazil even the teams are armed, which goes a little further than what I had in mind. If team and referee are to be armed, what about the spectators having their own rifles? Then, of course, the people living near football grounds, whose property is destroyed in the rush for the gates will also demand weapons. And passers-by would feel safer with a revolver. It is no good taking football lightly.

The Strabismus rocket

SLOWLY, and not very surely, the great rocket in which Dr. Strabismus (Whom God Preserve) of Utrecht will make his next attempt to reach the moon is nearing completion. Powerful and revolting influences are being brought to bear to have the rocket fired from the roof of the vast aluminium dome of the 1951 Exhibition in order to attract tourists, and thus stabilise deredeflationary economic tendencies. Bow-wow. But for sentimental reasons the Doctor wants Waggling Parva to be the scene of the attempt, and the warm heart of the vast British public is probably with him. The rocket is to be named Snophurst, after one of the sage's ferrets.

The Seasons' best
By T. O. HARE

MY latest collection of soccer scores includes those of the championship matches at Mr. Windwhistle's school. The Seasons. Here the four houses are called Spring, Summer, Autumn and Winter; in the championship contest each house plays one game against each of the others. A win scores two points; a draw, one.

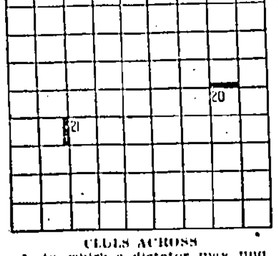
Here's a summary of this season's championship table:

	Points Scored	Goals F	Goals A
Summer	5	5	1
Winter	4	5	4
Spring	2	5	8
Autumn	1	2	10

What was the result of the match between Summer and Winter?

(Solution on this page)

SKELETON CROSSWORD



CLUES ACROSS

1. In which a dictator may find himself taken down by a mere woman.
6. Pardon. It might make me nasty.
8. One form of raid.
10. Result of blowing bubbles when in a rage?
11. Object of worship in a grotto temple.
12. Strict Arabs, however, are unlikely to travel in one.
14. They come in quartrefoils.
16. New Lead? Obviously not (two words).
17. It's knottier.
19. A short distance from Winchester.
21. Author to learn for a change.
23. Sinners find them in confusion to start with.
24. Possibly rural dignitary.
25. One of the family, broadly speaking.
26. By which Henry's programme is recognised?

CLUES DOWN

1. Presumably a scrum half is not so reserved.
2. Partly concomitant.
3. It's certainly a dry sort of doctrine!
4. Half a potato to so many is very little, of course.
5. Inspired Athenian who puts the people first.
6. Chief in a monarchy.
7. Stock (earth?)
9. They're mainly concerned with the waters under the earth.
10. Transferred from one bank to another.
13. Model centre.
15. Word used by a poet, perhaps, in the end.
18. Very fertile class.
20. Macintosh? Could be!
21. Plant in the Hindustani language.
22. This side's on the left.

Solution on Page Nine

(Solution on this page)

YOUR BIRTHDAY ..... By STELLA

SATURDAY, MAY 27

IF you are born today, you have an especially sensitive nature and you react to the moods of others, sometimes much too easily. You have new and original ideas, but you are inclined to be a little too visionary for your own good. Learn to intrument your ideas by actions if you are to achieve any material success during your lifetime. In any event, your fame probably will long outlive you.

Be determined in your efforts and depend upon yourself rather than the influence of others to get you what you want. You have a keen sense of humour and a charming personality which make acquaintances easily. However, you are slow to give what you call real friendship. But once it is given, it is loyal and for life!

Conquer a certain restlessness in your nature if you are to achieve good results. You enjoy travelling, but you cannot move about all the time without suffering the fate of rolling stones! If you can get a job which keeps you on the go, this will be a practical solution to your natural wanderlust. Once you get your mind set on something, however, you are not easily diverted. Obstacles only serve to whet your energies to a sharper cutting edge of accomplishments.

To find what the stars have in store for tomorrow, select your birthday star and read the corresponding paragraph. Let your birthday star be your daily guide.

SUNDAY, MAY 28

GEMINI (May 22-June 22)—Morning hours should be reserved for rest. Then are your energies to accomplish things.

CANCER (June 23-July 23)—If planning a journey, this afternoon can prove a good time to start out!

LEO (July 24-Aug. 23)—The afternoon and evening should bring you exceptional pleasure and happiness.

VIRGO (Aug. 24-Sept. 22)—A day in which your intuitions should lead you correctly. Follow their guidance explicitly.

LIBRA (Sept. 23-Oct. 23)—If perplexed, seek spiritual guidance. Attend some family or social gathering this evening.

SCORPIO (Oct. 24-Nov. 22)—Make this a day in which you bring joy and happiness into the life of someone you love.

SAGITTARIUS (Nov. 23-Dec. 22)—Go slowly this morning. When afternoon comes, cooperate in some community event.

CAPRICORN (Dec. 23-Jan. 20)—If you start the day right, you will achieve excellent results later on.

AQUARIUS (Jan. 21-Feb. 19)—Guard your health. Rest, relax and store up energies for the weeks to come.

PISCES (Feb. 20-Mar. 21)—Afternoon and evening will work out well, but make your plans carefully, well in advance.

ARIES (Mar. 22-Apr. 20)—Patience this morning will smooth the path for others. Plan a pleasant, social evening.

TAURUS (Apr. 21-May 21)—There are excellent prospects this afternoon and evening. Catch up on your rest this morning, however.

IF you are born today, you have a fine intellect and a quick, alert mind. You act as speedily as you make a decision. Often this is considered impulsive. Actually, it results from your ability to size up a situation almost instantly. As a rule these decisions are good ones, too. You are considered "lucky." But don't strain your luck too far by being too adventuresome at the wrong time!

It is very likely that your dreams are significant and you might be benefitted by learning to interpret them. You enjoy nature and seem to have a definite gift with animals. It is said that you can make a pet of any wild creature.

You have a lot of self-confidence and are willing to tackle anything. Your personal courage is strong and you are rarely confronted with a situation which you cannot control at once. You can become complete master of your own fate and should be able to make of your life what you choose. Keep your ideals high.

You have the gift for the written word and will be especially attracted to poetry. Cultivated, this talent might bring you both riches and fame. You are the type to require change of scene and considerable excitement. You do your best work when faced with some emergency which must be solved instantly. You work well, under pressure.

To find what the stars have in store for tomorrow, select your birthday star and read the corresponding paragraph. Let your birthday star be your daily guide.

MONDAY, MAY 29

GEMINI (May 22-June 22)—Not a day for romance; so keep emotions well under control. Be practical about everything.

CANCER (June 23-July 23)—Although surface matters may prove irritating, patience will conquer difficulties easily.

LEO (July 24-Aug. 23)—Don't be too adventuresome. You can get what you want if you are calm and efficient.

VIRGO (Aug. 24-Sept. 22)—Be cautious if you are forced to make a decision. Be sure you are right; then go ahead.

LIBRA (Sept. 23-Oct. 23)—Clear thinking and the use of your best judgment may be needed to solve today's problems.

SCORPIO (Oct. 24-Nov. 22)—Don't let misunderstandings ruffle the composure of this day. Keep the peace, for best results!

SAGITTARIUS (Nov. 23-Dec. 22)—Count ten before answering in wrath. Be considerate of others; be tactful.

CAPRICORN (Dec. 23-Jan. 20)—Friendliness and diplomacy may be needed to handle your affairs effectively.

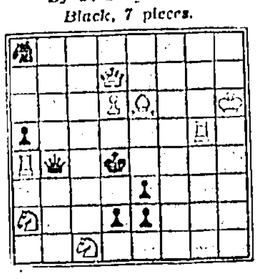
AQUARIUS (Jan. 21-Feb. 19)—Work toward some definite goal and you can conquer apparent handicaps now.

PISCES (Feb. 20-Mar. 21)—There is upsetting trend today, but you can side-step difficulties if you are diplomatic and wise.

ARIES (Mar. 22-Apr. 20)—It is essential that you utilise your best judgment in making an important decision now.

TAURUS (Apr. 21-May 21)—Routine is best. You can keep things on an even keel if you are polite and tactful.

CHESS PROBLEM
By F. SACKMANN
Black, 7 pieces.



White, 8 pieces.

White to play and mate in two.

Solution to yesterday's problem: 1, K—R7. 1 ... KP×B; 2, Kt—B4 (ch); 1 ... BP×B, B×B; 2, Kt—B7 (ch); 1 ... K—K5; 2, Kt×BP (ch); 1 ... others; 2, Kt—Kt6 (ch).

CROSSWORD SOLUTIONS

Solution of yesterday's puzzle.—Across: 2, Practice; 6, Aid; 8, Athos; 11, Rasp; 12, Furnish; 14, False; 15, Food; 16, Ulna; 19, Stone; 20, Lewis; 21, Ref; 23, Vacancy; 24, Inky; 25, Steer. Down: 1, Painful; 2, Pitfall; 3, Apers; 4, Cain; 5, Cos; 7, Dhu; 9, Has; 10, Spade; 11, Rift; 13, Honey; 17, Neck; 18, Away; 19, Sins; 21, Rye; 22, Fur.

Solution of Skeleton Crossword on this page:—



INTELLIGENCE TEST SOLUTION:

This looks difficult. The clue, however, is Spring's score of 2 points. This cannot represent two draws and a loss, for Spring scored more goals than were scored against them. Hence Spring beat Autumn 5—0 and lost 0—1 to Summer and 0—1 to Winter.

Now construct the League Table, inserting these three results. There are only three more to be ascertained. Summer must have won one more match and drawn one. The latter can only have been against Autumn with a score 1—1; for if the score had been 0—0 the necessary totals of goals cannot be obtained. Hence the table was:

	Pl	W	D	L	Pts
Su ...	3	3	0	0	6
W ...	3	1	1	1	3
Sp ...	3	0	0	3	0
A	3	0	1	2	1

No Summer won against Winter 3—0

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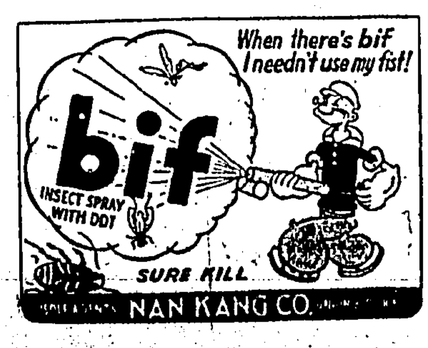
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NANCY Costly Contest By Ernie Bushmiller



WARWICK DO IT AGAIN!

Hollies, 10-96, trundles out Sussex

London, May 26. — Skilful spin bowling by Eric Hollies played a big part in Warwickshire's fighting win over Sussex, which enabled the Midlands County to consolidate their position at the top of the English Cricket Championship table.

Sussex, 26 runs ahead on the first innings, collapsed in their second and were all out for 97. Hollies took five wickets at eight runs apiece, and had a match analysis of 10 wickets for 96 runs.

The rain-affected wicket played easier when Warwickshire went in, needing 124 runs to win and the runs were knocked off with eight wickets to spare.

Warwickshire, with four wins from six matches, now lead with 48 points. Still sharing second place, 20 points behind, are Northamptonshire, without a match, and Surrey, who ceded first innings points to Leicestershire.

Time was lost in all matches due to rain. It certainly robbed Yorkshire of full points for when their match ended in a draw the last two Somerset batsmen were at the wicket with Somerset 294 runs in arrears.

Only two hours' play was possible on the final day.

Middlesex made a great effort to snatch victory from Derbyshire at Lords, but had to be content with four points for a first innings lead.

Both Yorkshire and Middlesex, joint Champions, have 20 points though Yorkshire have played only three matches so far.

YORKSHIRE DEFIED

A sixth wicket stand between Maurice Trembett and the exiled Yorkshireman, Lawrence, rescued Somerset. They defied the Yorkshire attack at Huddersfield for 85 minutes against the turning ball and an aggressive field when all seemed lost.

Divecha Blue

London, May 26.—The Indian fast-medium bowler, R. V. Divecha, who took four wickets for 46 runs against the West Indies today, was afterwards awarded his Blue and invited to play for Oxford University against Cambridge University, beginning at Lords, on July 8.—Reuter.

Bill Edrich declared Middlesex's first innings closed after they had gained the lead. Thanks to some good bowling by 17-year-old Fred Titmus, Derbyshire were all out for 135, leaving Middlesex to make 159 runs in 68 minutes, but with four men falling in 38 minutes for 67 Middlesex gave up the match as a draw.

THE RESULTS

Today's results were as follows:

At Hove: Warwickshire beat Sussex by eight wickets. Sussex 224 and 97 (Hollies, right-arm slow leg-break, five for 40). Warwickshire 198 and 124 for two (Gardner 52 not out).

At Huddersfield: Yorkshire drew with Somerset, Yorkshire 189 and 322 for two declared. Somerset 73 and 144 for nine (Wardle, left-arm slow bowler, three for 78).

At Lords: Derbyshire drew with Middlesex, Derbyshire 193 and 165 (Hamer 51, Rhodes 75). Middlesex 200 for eight declared (Sharp 57) and 67 for four.

At Romford: Hampshire drew with Essex. Hampshire 306. Essex 289 for nine (Dodds 55, Bailey 79, Peter Smith 60).

At Leicester: Leicestershire drew with Surrey. Surrey 206 and 237 for nine declared (Parker 54, Eric Bedser 97). Leicestershire 234 (Laker, right-arm medium offspin, six for 55 runs) and 75 for five.—Reuter.

W.I. game peters out to a draw

Oxford, May 26.—Batsmen found runs so hard to get on a pitch slowed up by yesterday's rain that 15 wickets fell for only 164 runs in four hours' play here today in the match between the West Indies touring team and Oxford University, which ended in a draw.

Once again the West Indies showed their dislike for turf on which the ball does not come through quickly. Conditions were never difficult but the West Indies lost eight wickets and added only 66 runs to their Wednesday score of 61 runs for two wickets in two and a half hours.

They were all out for 127 in reply to Oxford's first innings total of 194.

NOT COMFORTABLE

Oxford, with a first innings lead of 67, lost six second innings' wickets for 68 runs before declaring and leaving the tourists to score 136 for victory. They did not go for the runs and the match was left drawn with their second innings score at 30 for one wicket.

In a pitch which did not look particularly difficult, the West Indies batsmen were far from comfortable and in two and a quarter hours' play this morning only 64 runs were added for the loss of five more wickets.

Weekes was dismissed with only five runs added this morning and with Stollmeyer, who batted almost two hours for his 35, and Goddard were both back in the pavilion at 83, when half the side had gone.

THREE WICKETS

Divecha, the Indian student up at Oxford who so narrowly failed to gain his cricket Blue last season, was chiefly responsible for the West Indies failing to pass the University's first innings score.

He came out with the best figures of four wickets for 46 runs and often had the West Indies batsmen in trouble.

After lunch the remaining three West Indies wickets added only two runs, Divecha dismissing two of the batsmen.

Oxford University declared their second innings closed at 68 for six wickets.

It was impossible for the tourists to get the required runs in the time left and the game petered out into a draw after they had made 30 for one wicket in their second innings.—Reuter.

SCOREBOARD

OXFORD UNIVERSITY
1st Innings 194 runs
WEST INDIES
1st Innings

Rae, b. Jose	0
Stollmeyer, b. Henderson	35
Worrell, run out	1
Weekes, c. Jose b. Divecha	33
Walcott, c. Bartlett b. Henderson	20
Goddard, b. Divecha	1
Gomez, b. Jose	26
Williams, run out	0
Jones, lbw b. Divecha	4
Johnson, b. Divecha	0
Ramadhin not out	0
Extras	7
Total	127

Bowling

	O	M	R	W
Jose	18.2	7	39	2
Divecha	29	9	46	4
Henderson	17	8	23	2
Bartlett	6	1	12	0

Byes 2, Leg-byes 4, Wides 1 (by Henderson).

OXFORD UNIVERSITY
2nd Innings

Boobyer, c. Rae b. Johnson	0
Hofmeyr, c. Rae b. Jones	9
Carr, c. Walcott b. Jones	12
Winn, not out	31
Lewis, c. Johnson, b. Jones	4
Campbell, c. Stollmeyer b. Johnson	0
Rudd, run out	1
Divecha, not out	11
Extras	0
Total (for 6 dec.)	68

Fall of wickets: 1-0, 2-21, 3-22, 4-28, 5-35 and 6-47.

WEST INDIES
2nd Innings

Rae, not out	10
Stollmeyer, c. Campbell b. Jose	14
Worrell, not out	6
Extras	0
Total (for 1 wkt.)	30

Wicket fell at 23:

Bowling

	O	M.	R	W
Jose	6	2	9	1
Divecha	2	0	3	0
Carr	4	0	18	0

—Reuter.

WEEK-END SPORT

TODAY

Lawn Bowls—First Division League: PRC v KBGC; CCC v KCC; KDC v Recrelo "White."

Second Division League: POC v KBGC; KCC v IRC.

Third Division League: KDC v PRC; Recrelo v CCC.

Races—Whitsun Race Meeting at Happy Valley (1st Day). First Sadd'ling Bell at 2 p.m.

TOMORROW

Lawn Bowls—First Division League: HKFC v IRC. Second Division League: Filipino Club v Tai Po.

First Round matches of Open Triples Championship at Kowloon Dock Club.

Explosion At Oil Depot

Palermo, Sicily, May 26.—One workman was killed and several injured when thousands of gallons of crude oil caught fire after a mystery explosion at an oil depot near here today.—Reuter.

Final prices in today's classic: Prince Simon 5-2

London, May 26.—The odds against the three French colts, L'Amiral, Vieux Manoir and Galcador, were slashed tonight at the Victoria Club's final callover on tomorrow's Epsom Derby.

As a result Prince Simon, the favourite, was easier to back and drifted from 2 to 1 to 5 to 2. The final quotations were: 5 to 2 Prince Simon, 11 to 2 L'Amiral, 9 to 1 Castle Rock, and Vieux Manoir, 10 to 1 Galcador, 100 to 8 Khorassan, 22 to 1 Telegram, 28 to 1 Napoleon Bonaparte, 40 to 1 Persia and Double Eclipse, 60 to 1 Port O'Light, 66 to 1 Billiter Street, Rising Flame and Welsh View, 100 to 1 any others.—Reuter.

Record crowd for Whit Derby

London, May 26.—Sunshine and the winner—that is what hundreds of thousands are hoping to find at Epsom tomorrow when they flock to the famous Downs to watch the world's greatest horse race.

Record crowds—something over half a million—are expected this year because the race falls on Whit Saturday, a holiday for nearly everyone. Thus very many will be watching this great Classic for the first time in addition to those for whom Derby Day is always the day of the year.

Millions of pounds, tons of millions of francs and countless dollars lie in the balance, for tomorrow there are 19 English horses, five French and one American fighting out the tough battle over one and a half miles.

There is not only the glory, for to win the Derby at Epsom is the hallmark of fame for any horse and the highest ambition of every owner, but the glittering prize is £20,000—the highest ever.

Who will gain the honour and the glory? That is the question today on everyone's lips, from the members of the Royal Family, who will watch the race, down to the road sweeper who will try and make his best as close as possible to the radio at 3.30 p.m. B.S.T.

QUESTION OF FANCY

Everyone has his and her fancy. Tomorrow, all over Britain, and perhaps the world too, there will be those having their only wager of the year. Most of them have never seen a race of any kind but the Derby and even those who preach on the evils of betting close the Nelsonian eye on Derby Day.

In most cases, it will be just a question of fancy, of picking out the winner with a pin, because a favourite jockey is riding, on account of a dream or some other odd reason.

Incidentally, those who always back grey horses will have to think again, for there is none of that colour this year.

To others it is a very serious business, this Derby betting. It always has been since the race was instituted in 1780. Not very logical, perhaps, because the Derby is in some ways the hardest race of all to win, though with all runners carrying the same weight of nine stone it should be the easiest.

LAST FAVOURITE

The favourite should invariably win. He very seldom does. Indeed, the last to do so at Epsom was Blue Peter in 1939. Before that it was Bahram in 1935.

This year the big backers are pinning their faith on the American colt, Prince Simon.

This powerful colt, foaled in the United States of an American sire, Prince Quillo, owned by an American, Mr William Woodward, but trained in England at Newmarket by Captain Cecil Boyd Rochfort and to be ridden by the English jockey, Harry Carr, is a very warm favourite.

Though narrowly beaten in the Two Thousand Guineas, Prince Simon is regarded as a wonder horse, another St. Simon of England, Man O'War of American or Phar Lap of Australia.

HIS RIVALS

It will be seen tomorrow whether these lavish epithets are justified.

It has been said that his size may prevent his acting on the undulating Epsom Course, with its sharp bend at Tattenham Corner, but only this morning the colt had an outing over the course, and gave every satisfaction to his trainer and jockey at the way he negotiated the track.

What of his rivals? At least three of the French horses, L'Amiral, Vieux Manoir and Galcador, are strong fancied and a fourth, Telegram is being whispered as the one most likely to lower the colours of the American.

Madame Suzy Volterra owns L'Amiral, who is trained by Richard Carver, whose Pearl Diver won in 1947, My Love in 1948 and Amour Drake was second last year.

This son of the Grand Prix winner, Admiral Drake is considerably fancied to make a postwar "hat-trick" for Carver.

OUT FOR DOUBLE

Galcador is the selected of M. Marcel Boussac, perhaps the most powerful racehorse owner in the world. Anything he sends as his selected must have a wonderful chance of success. His filly Asmena won the Oaks for him yesterday.

Galcador is out for the double.

Vieux Manoir recently beat Asmena over in France, which speaks for itself. This son of Brantome, one of the finest French stayers of all time, may well start second favourite.

Telegram's connections wanted Gordon Richards to ride this son of Epigram, but though they did not get Britain's Champion Jockey, they did the next best thing in getting the crack Australian, Arthur Breasley.

In the field are several other French-bred colts, now trained in England. Among them is Napoleon Bonaparte, a son of Canot. This chestnut has the distinction of being ridden by Gordon Richards, possibly a dubious distinction because Richards has yet to win the Derby.—Reuter.



Golf final will be all American

St Andrews, Scotland, May 26.—Frank Stranahan, winner in 1948, and Richard Chapman, runner-up in 1947, will meet in an All-American final of the British Amateur Golf Championship tomorrow over 36 holes.

Stranahan's colossal driving and machine-like golf gave him comfortable victories over American-born Alex Taylor by five and four, and the 54-year-old English International, Cyril Tolley, by four and three. Tolley first won this title 30 years ago.

Chapman also played with mechanical accuracy to beat the Scotsman, Donald Cameron, three and two and the American, James McHale, by one hole.—Reuter.

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11.15 a.m. Sermon.
3.00 p.m. "From Gethsemane to Golgotha" Most important of all the Saturday afternoon sermons. Translated into Cantonese and Mandarin.
8.45 p.m. "Are All Churches Different Roads to the Same Place?" (Moving Pictures).

Sunday, May 28
8.45 p.m. "The Only Church I Could Belong To" (Mr Detamore will give a review of reasons why he belongs to the church he does). Moving Pictures of Palestine Turkey and Italy.

Friday, June 2
8.45 p.m. "The Last Warning Message" (Mr Detamore's favourite sermon).

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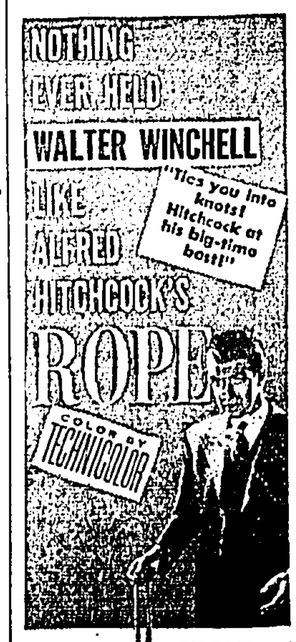
Saturday, May 27
10.30 a.m. Bible School (Cantonese Translation).
12.00 Noon Sermon (Cantonese Translation).
3.00 p.m. Sermon (Cantonese Translation).

Sunday, May 28
7.30 p.m. "The Only Church I could Belong to" Moving Pictures of Palestine and Turkey and Italy.

Thursday, June 1
8.00 p.m. "The Last Warning Message."

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